

Selections from
Akhbar Majnun Banu 'Amr

and
Ka'b ibn Zuhair

translated by
and
commented on
by
Arthur Wormhoudt

William Penn College

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Introduction

Ka'b ibn Zuhair was the son of the pre-Islamic poet Zuhair ibn Abu Sulma who was the author of one of the Golden Odes. They both lived during the time when Islam was beginning to spread and at first Ka'b showed opposition to the new faith. After his conversion he wrote his best known poem of praise for the Prophet which earned him the gratitude of Muhammad and the gift of the burda or prophet's mantle. The gift had great significance in later times.

The stories of Majnun and Laila also come from the time when Islam was beginning to expand. But they were written down later by Abu'l Faraj al Isbahani who was a contemporary of al Mutanabbi. They were both at the court of Saif al Daula in the first half of the tenth century. Some of the themes of the Majnun Laila poems appear in al Mutanabbi's poems in an important way.

The poems of these poets, like those of other poets, can be understood in terms of the structure and development of the reader and writer's mind as it establishes its communication habits in childhood. One of these structural features concerns the division of the brain into right and left hemispheres which specialize in spatial and temporal modes of thinking respectively. This fact helps to explain many two part divisions in poems where the first half has spatial and hence visual features while the second half has temporal and hence auditory features.

Insofar as literature is a serial experience it bears evidence of the child's development of tactile, auditory and visual communication habits in an order which is represented by the beginning, middle and end of the work. Insofar as literature is fixed in the spatial framework of the page this developmental sequence is expanded by transitions which represent the

influence of the right brain on the essentially left brain series of touch, hearing and vision.

There are thus five basic positions during the course of which the child develops its communication habits. They are the horizontal position of the first few months of life when the infant adjusts to the difference between prenatal and postnatal feeding. The seated position when it learns to counteract the downward pull of gravity and to articulate the babbling flow of sounds into the segments of speech. The crawling position when the coordination of the two halves of the body leads to the development of the syntax and semantics of speech. The standing position when the problem of adjusting to one's sense of balance brings about a more refined notion of space-time and hence of abstract thought. And finally the position of two-footed walking in which the written word develops under the restrictions of adult grammar and the adjustment to facts external to the communication apparatus.

For our poets this sketch of the communication habits as embodied in their poems would have been available most easily in the three great religious scriptures which were known to their readers over the centuries since their day. For Jewish readers they could be found in the Old Testament. For Christian readers in the New Testament and for Muslims in the Quran. Some of the passages which were best known can be listed here without attempting to explain them. Such an attempt is made in my Introduction to the complete translation of al Mutanabbi as well as in Introductions to other volumes in this Series.

In the Old Testament the first five books or Pentateuch together with the five great patriarchs Adam, Enoch, Noah, Abraham and Moses suggest such patterns. A three part pattern comes in the sequence of Abraham, his sons Ishmael-Isaac, and grandsons Esau-Jacob. In

Psalms 1 and 23 we also have three part patterns. Other five part patterns are seen in the ten commandments in Exodus 20 and the Shema' in Deut. 6:4,5. Hannah's song of praise in I Sam.1, has a five part pattern. Most important of all is the great seven part pattern in Genesis 1ff. where creativity is described in terms of a central five steps with the introduction and conclusion that forms its framework.

In the New Testament the four Gospels plus Acts also form a five part pattern. In Matthew there are five of Jesus' Aramaic words in 5:22 and 6:24. In Mark are more of his Aramaic words in 5:41, 7:11, 7:34, 14:36, 15:34. Both Matthew in 6:9ff and Luke 11:2ff give the important five part patterns of the Lord's prayer. Luke 1 has the five part Magnificat and the seven part Annunciation. Luke 23 has Jesus' final three words from the cross. John 1 has the five notes of the logos or Word. John 19 has another three words from the cross. Almost as authoritative as Jesus' Greek words in the Lord's prayer are Paul's five notes which form the core of the creeds in 1 Corinthians 15:3-9.

In the Quran three part patterns are to be found in Surahs 103, 108, and 110. Five part patterns in Surahs 2:255, 4:136, 24:35, 105, 106, 111, 113. Seven part patterns are found in Surah 107 and most importantly in Surah 1, The Opening. The entire Quran, if one takes into account the title passages primarily, has both a three and five part pattern. The use of parallelism in all three of these sacred books gives many examples of two part forms that reflect the right brain spatial mode and the left brain temporal mode of thinking.

In addition to this central literary tradition in the Middle East readers could draw on the more remote traditions of the Far East where poems were written in stanza and verse forms which emphasized the segmentation of parts in multiples of two, three, five and seven. In

China the Book of Songs has many examples. In India hymns of the Vedas and the plays of Kalidasa are also examples. And legends still were current of the ancient cuneiform epics of Gilgamesh and his search for immortality and Marduk and his creation of the world.

A collateral tradition was to be found in the literature of Greece and Rome which had been translated into Arabic and other languages. The works of Plato analysed the mind and its literary products into a sluggish and a skittish horse and a rational charioteer. Aristotle preferred the terms vegetative, kinetic and rational which corresponded to the beginning, middle and end of a work. An analysis of Sophocles' Oedipus Tyrannos shows it to be a seven part pattern with the middle fifth expressing the semantic side of speech in the love of Jocasta and the quarrel between syntax and the order external to speech in the murder of Laius. The strangler Sphinx begins the plot or mythos and the shepherd's parchment ends it with written proof. Some short poems which show these patterns are Sappho's Ode to Aphrodite, Archilochus (L) 66, Horace 11,7,12,13,14, 111,14; Martial iv,14, xii, 82, v,20. The great epics of Homer and Vergil are also organized on these principles as well as the plays of the dramatists.

Plato's idea of the soul as represented by a chariot has an older form in the first chapter of the book of Ezekiel where the image of God according to which man is said to be made is seen as a throne set on four wheels. Each wheel has a winged creature symbolizing a man, a lion, an ox, and an eagle. These four represent the four openings in the face which are important for communication. The lion of self-centeredness represents the mouth as the tactile base. The ox of the milk giver represents the fluency of speech. The eagle of vision symbolizes the winged Muse derived from the bird breast. The man is spirit and thus related to the nose.

The throne itself represents that source of waste products which serves as the model for the child's productivity in speech and writing. On the basis of the Messianic Psalm 110 the concept of the footstool was added to that of the throne.

Plato's idea of the soul received further development in the writings of Plotinus where the One, to hen, and Intellect or logos, nous, and Soul or cold breath, psyche, in the written word represented the basic three part pattern. These latter two were said to emanate, Latin flow, Greek mado and hence madzos, nipple of the breast. Various Arab philosophers such as Ibn Sina, al Razi, al Farabi and Ibn Rushd reworked these ideas. Al Gazali found a five part pattern consisting of touch, vision, speech, taste and reason. In Europe St Thomas Aquinas based his version on that of St John Damascene and St Augustine. Jean Calvin and Immanuel Kant also made use of the basic concepts.

In the 13th century the book of Zohar was written in Spain which combined a good many strands of this complicated tradition. In this book there are ten sephiroth or numbers which constitute the image of God as the model of human nature. The first group of three consists of Kether, the mouth, and Hokmah or wisdom and Binah or intelligence. The last two represent ideas of the mouth in the right and left brain respectively. The second triad is Rahamim, wombs, with Hesed or love and Din or power, preceding in the right and left brain. The third triad has Yesod, basis or hand of the writer, with Netsah or endurance and Hod or majesty preceding it in the right and left brains. Finally the Malkuth or kingdom unites the working of these triads. Another Spanish Muslim, Ibn Arabi, elaborated a five part pattern similar to that of al Gazali in his Fusus al Hikam, Kernels of Wisdom.

A further development of the Zohar pattern was made by Isaac Luria in the 16th century. He described a triad of tsitsum, contraction, shevirath ha kelim, breaking of the vessels, and tikkun, restoration. The action of tsitsum suggests an idea of the well of Zamsan that Ibn Arabi has a good deal to say about in his Makkan Revelations. The breaking results from the articulation of the babbling sounds of speech and the tikkun is a kind of New Jerusalem.

Perhaps the most direct influence on the readers of these poets was the qasida form insofar as it reflects the communication habits. As summarized by the critic Ibn Qutaiba this consisted of three episodes. The first showed the desert youth at the campsite of his beloved who represents the infant's nurse. This is the nasib or love prelude. Then a middle episode showed the youth making a journey or rehla which represented the kinetic character of the auditory communication habits. Finally there was a praise portion, madih, in which the poet praised his patron to show the power of vision and the use of reading and writing.

The purpose of these patterns is to stimulate the reader to further communication insofar as he understands them as accurate descriptions of his own communication habits. Most writings fail to do this and so are swept away in the destructive flood of words which is represented in the deluge described in the Gilgamesh epic and the story of Noah. A few writings however attain immortality because their readers are stimulated to further communication about them. This immortality is not only personal but has a social value insofar as it points ahead to a future which the reading public is creating by means of the literary tradition. Poems are thus not only true but are also useful.

Thus perhaps the greatest creation of the Middle East literary public is the five part structure of the Torah, the miscellaneous Old Testament books, the Gospels, the miscellaneous New Testament books, and the Quran. The poems of Majnun and Ka'b ibn Zuhair are a part of this tradition which continues to grow into the future with books such as al Mutanabbi's Diwan, Dante's Commedia, Shakespeare's plays, and others.

كعب بن زهير بن أبي سلمى

بَانَ سَعَادُ ، فَكَلِي الْيَوْمَ مَتَبُولُ ، مُنِمْ إِزْرَاهَا ، لَمْ يُفَدَّ ، مَكْبُولُ^١
 وَمَا سَعَادُ ، غَدَاةَ الْبَيْنِ ، إِذْ رَحَلُوا ، إِلَّا أَغْنَى غَضِيفُ الطَّرْفِ ، مَكْحُولُ^٢
 مَبْنَاهُ مَقِيلَةٌ ، حَجَزَاهُ مُدْبِرَةٌ ، لَا يَشْتَكِي قِصَرُ مِنْهَا ، وَلَا طُولُ^٣
 تَجْلُو عَوَارِضَ ذِي ظُلْمٍ إِذَا ابْتَسَمَتْ كَأَنَّهُ مُنْهَلٌ بِالرَّاحِ مَعْلُولُ^٤
 شُجَّتْ بِلَدِي شَبَمٍ مِنْ مَاءِ مَحْنِيَةٍ ، صَافٍ بِأَبْطَحٍ ، أَضْحَى ، وَهُوَ مَشْمُولُ^٥
 تَنْفَى الرِّيحُ الْقُدَى عَنْهُ ، وَأَفْرَطَهُ مِنْ صَوْبِ سَارِيَةٍ بَيْضُ بَعَالِيلُ^٦
 أَكْرَمَ بِهَا خُلَّةٌ ، لَوْ أَنَّهَا صَدَقَتْ مَوْعُودَهَا ، أَوْ لَوْ أَنَّ النَّصْحَ مَقْبُولُ^٧
 لَكُنْتُهَا خُلَّةٌ قَدْ سَيْطَ مِنْ دَمِيهَا فَجَجَعٌ ، وَوَلَعٌ ، وَإِخْلَافٌ ، وَتَبْدِيلُ^٨

Ka'b ibn Zuhair

Su'ad went and my heart today is weak
A slave to her way, inevitably chained
Su'ad on parting's morn as they went
Ever weeping, dark the averted glance
Slim in front, her behind is heavy
Shortness blames her not nor height
She showed moist teeth as she sailed
As if washed with the second wine cup
Mixed with cool water over pure sand
In the valley at dawn as the wind blows
The breeze keeps the dust from it
A bright pool filled by a rain cloud
Good if she were a friend true to
Her promise or would advice were taken
She's a friend but pain, lies, whimsy
And caprice are mixed within her blood

The love prelude of this qasida takes the first thirteen lines as the poet explores the theme of the infant's separation from the nurse as part of the tactile communication habits. The beloved is named Su'ad and the root meaning of this word is happiness. In some other noun forms it can mean a tributary of a river, a bowl of milk, the upper arm and other ideas suggestive of the infant's relation to the nurse from whom it is separated at birth. Thus the poet praises her beauty in respect to the coolness of her teeth whose saliva is free from dust that might gather on a stagnant pool. But he also notes that one cannot depend on her since she cannot keep her promise when the tribe departs and must be guilty of lies, whimsy, caprice which are mixed with her blood quite as much as the wine of her breath. He is her slave as the infant is dependent on the nurse.

She stays not in her condition more
 Than a demon changes its clothes' color
 She keeps the grip of one she likes
 Only as the sieve holds on to the water
 Don't be fooled by her gift or vow
 For faith and dreams are deceitful
 'Urqub's vow was a model to her
 Her compact is only with vain futility
 I hope and pray her love will come
 But we have no hint of a gift from you
 Su'ad is in a land where only
 A strong swift camel can attain to her
 Or a sturdy one can reach her
 Speed and a gallop in spite of fatigue
 When she sweats her earbones foam
 Her purpose erases the unknown peaks
 She aims at goals with a white stray's
 Eye when the sands and crags are burning
 Strong necked, her pasterns full
 Her nature best of the stallion daughters
 Thick throat and jowls, firmly male
 Broad in her sides and long in her neck

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Worse still Su'ad is compared to a ghoul or demon in her changeableness. She is like a sieve when it comes to holding on to things and her deceit is a model to that 'Urqub, a man of Yathrib, whose breaking faith had become proverbial. Such being the case the poet can only turn to the second fifth of the poem and by means of the rehla or journey theme put as much distance between himself and Su'ad as possible.

The second fifth of the poem is accordingly the longest part of it. It extends to line 31. And just as the first fifth of the poem assumed the infant's horizontal position so now the seated position of the infant is seen in the camel rider still motionless but now in an upright posture. The detailed description of the camel results from the infant's attempt to constrict the lower part of its body as it opposes the

فما تَدُومُ على حَالٍ تكونُ بها ، كما تَلَوْنَ في أثوابِها القُولُ
 ولا تَحْسَبُ بالعهد الذي زَعَمْتَ ، إلا كما بِمِصْرَ الماءِ الْفَرَايِيلُ
 فَلَا يَفِرُّنَّكَ مَا مَنَّتْ ، وما وَعَدَتْ ، إنَّ الْأَمَانِيَّ وَالْأَحْلَامَ تَفْضِيلُ
 كانتْ مَوَاعِيدُ عَرَقُوبٍ لَهَا مَثَلًا ، وما مَوَاعِيدُهَا إِلَّا الْبَاطِلُ
 أَرْجُو وَأَمَلُ أَنْ تَدْنُو مَوَدَّتُهَا ، وما إِخَالُ لَدِينَا مِنْكَ تَنْوِيلُ
 أَمَنْتَ مُعَادُ بَارِضٍ لَا يُبَلِّغُهَا إِلَّا الْعُدَايَةَ ، المَرَايِلُ
 وَلَنْ يُبَلِّغُهَا إِلَّا عُدَايَةَ ، لَهَا عَلَى الْأَيْنِ لِذَقَالٍ وَتَبْخِيلُ
 مِنْ كُلِّ نَضَاجَةِ الدَّفْرِ إِذَا عَرِقَتْ ، عُرُضَتْهَا طَامِسُ الْأَعْلَامِ مَجْهُولُ
 تَرْمِي الْغُيُوبَ بِعَيْنَيْ مُفَرَّدٍ لَهْقٍ ، إِذَا تَوَقَّدَتْ الْحِزَانُ وَالْمِيلُ
 ضَخَمٌ مُقْلَدُهَا ، فَعَمَّ مُقْبِدُهَا ، فِي خَلْقِهَا ، عَنْ بَنَاتِ الْفَحْلِ ، تَفْضِيلُ
 غَلَبَاءُ ، وَجَنَاءُ ، عَلَيْكُمْ ، مُذَكَّرَةٌ ، فِي دَقِّهَا سَمَةٌ ، قَدَامُهَا مِيلُ

وجيلدها من أطوم لا يؤنس^١
 حرق أبوها الموصى من مهجنة^٢ ،
 بمشي القراد عكبتها ، ثم بزلفه^٣
 عيراة قدفت بالنحض عن عرض^٤
 كانتا فات حبيها ومدبحتها ،
 ثمر مثل عسب النخل ، ذا غصن^٥ ،
 قنواء في حرثتها ، البصير بها^٦
 تخدي على بسات ، وهي لاهية^٧ ،
 سمر العجايات يركن الحصى زيسا^٨ ،
 طنج ، بضاحية المشين^٩ ، مهزول^{١٠}
 وعشها خالها ، قوداء^{١١} ، شليل^{١٢}
 منها لبان^{١٣} ، وأقرب زهاليل^{١٤}
 مرفقها عن ضلوع الزور مفتول^{١٥}
 من خطنها وبين اللحيين برطيل^{١٦}
 في غارز لم نخونه الأحاليل^{١٧}
 عثق ميين^{١٨} ، وفي الخدين تسهيل^{١٩}
 ذوابل^{٢٠} ، وعمهن الأرض تحليل^{٢١}
 ولا بغيها رؤوس الأكم تسهيل^{٢٢}

She has turtle's skin, no tick can
 Pierce it, emaciated on her backsides
 Keen, her father and brother noble
 Uncles on both side were fast, long necked
 Ticks creep on her but her breast
 Shakes him and her soft flanks as well
 A wild ass, pushed by side muscle
 Her legs firm set in ribs and breast
 What is in front of her eyes and throat
 By way of nose and cheeks seems of stone
 She switches like a thick palm branch
 The stream is not denied in the milking
 Hooked her ears for the observant
 Plainly noble and smooth are the cheeks
 She lopes to the left and pursues
 Spongy her footfalls, light on the earth
 Brown pads leaving scattered stones
 The hoofs do not spare the hill tops

force of gravity in a new way. As these constrictions are transferred from the inner parts to the outer and upper parts the babbling stream of speech begins to be articulated in specific sounds which correspond to the detailed description of the camel which the rider carefully notes on the long lonely journey. The sweat on the ear bones, the neck, jowls, eyes, pasterns, the tail, the ticks, and all the other minutiae are a part of this transformation of babbling into articulate speech and visual blur into distinct images which will later be the basis of handwriting. The attention to the camel's feet is part of the descent theme as we see it in the Christian five part pattern where Christ descends from the cross into the tomb. It is only the noonday heat that can bring the rehla to a close and bring us to the middle fifth where the auditory communication habits appear as the child learns to crawl and thus produce the kinetic motions of speech.

Thus it is that in the middle fifth the camel blends

On a day when earth's hills rise up
 In the heat weaves mingled and separate
 As if one pulled her legs sweating
 And the mirage covered the mountains
 Their guide spoke to folk as gray
 Grasshoppers leaped in sand: Noon rest!
 Day was hot as the sad long legs
 Stood, a bereft lonely mother answered
 A mourner softly beating, no reason
 Left to her when death took her only son
 She tears her shirt and dress with
 Her hands, split, torn from her neck
 Reproachers gossip at her side saying:
 You O Ibn Abu Sulma will be destroyed
 Each friend I hoped in said:
 I don't like you, I want to avoid you
 I said: Leave my path, I care not
 All that Allah allows has happened
 Each woman's son though his life
 Is long one day goes on a humped bier

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into the figure of a bereft mother who laments the death of her only son. She represents the women of the poet's tribe who express their love for him by their reproaches to him for his conversion to Islam. They blame him for rejecting the pagan faith of his fathers. The speeches here are part of the auditory communication habits but more important is the quarrel between fathers and sons (Ka'b's brother also became a Muslim) and the grief and love of the mothers for their wayward sons. The father-son quarrel is part of the positive oedipal relation in which spoken syntax conflicts with the structure of the external world on the one hand and on the other hand the semantic relations of speech represent a love of and reconciliation with the less abstract meanings of the external world represented by the mother. It is the positive oedipal mother who covers the older

يَوْمًا تَظَلَّ حِدَابُ الْأَرْضِ تَرْفَعُهَا ،
كَانَ أَوْبَ ذِرَاعَيْهَا ، إِذَا عَرِقَتْ ،
وَقَالَ الْقَوْمُ حَادِيهِمْ ، وَقَدْ جَمَعْتُ
شَدَّ النَّهَارِ ، ذِرَاعًا عِطْلٍ نَصَفٍ ،
نَوَاحِي ، رِيحُوهَ الضَّبْعَيْنِ ، لَيْسَ لَهَا ،
تَقْرِي اللَّبَانَ بِكَفَيْهَا ، وَمِدرَعُهَا
يَسْمَى الْوُشَاةُ بِجَنْبَيْهَا ، وَقَوْلُهُمْ :
وَقَالَ كُلَّ خَلِيلٍ كُنْتُ أَمْلُهُ :
فَقُلْتُ : خَلَّتْ سَبِيلِي ، لَا أَبَا لَكُمْ ،
كُلُّ ابْنِ أُنْثَى ، وَإِنْ طَالَتْ سَلَامَتُهُ ،
مِنْ التَّوَامِيعِ ، تَخْلِيطُ وَتَرْبِيلُ
وَقَدْ تَلَقَّعَ بِالْقُورِ الْمَسَاقِيلُ^١
وَرُقُّ الْحِتَادِ بِرُكُضِنِ الْحَصَى : قِيلُوا^٢
قَامَتْ فَجَاوِبُهَا نُكْدٌ مَشَاكِيلُ^٣
لَا نَمَى بِكَرْمَا النَّاعُونَ ، مَقُولُ^٤
مُشَقَّقٌ عَنْ تَرَاقِيهَا ، رَعَائِلُ^٥
إِنَّكَ يَا ابْنَ أَبِي سُلَيْمٍ لَمَقْتُولُ^٦
لَا أَلْبِنْتُكَ ، إِنِّي عَنْكَ مَشْغُولُ^٧
فَكُلَّ مَا قَدَّرَ الرَّحْمَنُ مَفْعُولُ^٨
يَوْمًا عَلَى آلَةٍ حَدْبَاءَ مَحْمُولُ^٩

أَنْبِئْتُ أَنْ رَسُولَ اللَّهِ لَوْ عَدَّتْني ،
مَهْلًا إِهْدَاكَ اللَّهُ الَّذِي أَهْطَاكَ نَاطِلًا
لَا تَأْخُذْتَنِي بِأَقْوَالِ الْوُشَاةِ ، وَلَمْ
لَقَدْ أَقُومُ مَقَامًا لَوْ يَقُومُ بِهِ ،
لَتَظَلَّ بِرُءُودُ ، إِلَّا أَنْ يَكُونَ لَهُ
حَتَّى وَضَعْتُ بَيْنِي ، لَا أَتْلُؤُهُ ،
وَلَمْ أَمِيبْ عِنْدِي إِذْ أَكَلْتُهُ ،
مِنْ ضَبْنٍ مِنْ ضِرَاءِ الْأَسَدِ مَخْدَرُهُ
يَخْدُو ، فَيَكْتُمُ ضِرْعَانَيْنِ ، عِشْمَا
إِذَا بُلُورُ قِرْقَا لَا يَحِيلُ لَهُ
مِنْهُ تَظَلُّ حَمِيرُ الْوَحْشِ ضَامِرَةٌ ،
وَالْعَفْوُ عِنْدَ رَسُولِ اللَّهِ مَأْمُولُ
فَرَأَى فِيهَا مَوَاطِئًا ، وَتَقْصِيلُ
أَذْنِبُ ، وَإِنْ كَثُرَتْ فِي الْأَقْوَالِ
لَرَى وَلَسَمْعُ مَا لَوْ يَسْمَعُ الْقِيلُ
مِنْ النَّبِيِّ ، بِإِذْنِ اللَّهِ ، تَنْوِيلُ
فِي كَفِّ ذِي نَقَمَاتٍ قِيلُهُ الْقِيلُ
وَقِيلَ : إِنَّكَ مَتْسُوبٌ وَمَسْئُولُ
يَطْنُ عَشْرًا ، غَيْلُ دُونَهُ غَيْلُ
لَحْمٌ مِنْ الْقَتْلِ مَتْفُورٌ ، خَرَّادِيلُ
أَنْ يَشْرُكَ الْفَيْرُنَ إِلَّا وَهُوَ مَقْلُولُ
وَلَا تَسْتَقِي بِوَادِيهِ الْأَرَاغِيلُ

I was told Allah's messenger warned me
 And pardon from Allah's messenger is hoped
 Slowly, he who gave you Quran's gift
 Guides you in it by threats and reasoning
 Blame me not for gossip's talk, I
 Sinned not though words were many about me
 I am in a place if one stood there
 To see and hear as an elephant hears
 He'd be quaking unless he had from
 Allah's messenger's grace a safeguard
 Until I put my hand unafraid in 44
 Vengeance's hand, his word being true
 So I tremble when I talk to him
 One says: You are beloved and invited
 A lion of fierce beasts in his lair
 In 'Aththar's valley, thicket before thicket
 Early he kills two lions, their life
 Is the flesh of dusty folk torn to bits
 When he leaps on a foe he'll not
 Leave the enemy until he's beaten
 For him a wild ass is quiet
 And men on foot walk not in his wadi

image of the bad nurse. This new mother is a kind of
 cloak or burda such as the prophet is said to have
 thrown over Ka'b when he heard him recite this poem.
 The prophet himself when he received the divine inspir-
 ation of the Quran is said to have been covered by a
 cloak and it is from under this cloak that the resur-
 rection of the speech after the death of touch takes
 place. The first erection was the seated position, now
 we have the re-surrection. But by line 44 we come
 to the end of the middle fifth and began the ascent
 theme of the fourth fifth where the child learns to
 stand on two feet after the solidly based motion ex-
 perience of the middle fifth.

It is a dizzying experience, this ascent to the
 right hand of the father where one may confront the
 threats of the messenger or the gifts of his grace.

A good man stays in his valley
 Driven by lean flesh and two worn coats
 The messenger is a light shining
 And a sword unsheathed of Allah's swords
 Their word spoke to Quraish people
 In Makka's vale when they yielded: Submit!
 They fled but weakness and fear did not
 In the battle nor did doubt and surrender
 Proud noses, heroes, their clothing
 Of David's weave, armor for the fight
 Bright chainmail whose rings link
 As if tendrils of twisting berry plants
 They rejoice not when their spears
 Take men nor do they fear when they are hit
 They go a white camel's gait as blows
 Defend them when the black arrows fly
 The thrust falls only on their breasts
 Their drinking avoids no trough of death

51

One needs all the sturdiness of an elephant to stand under such pressures. But the chief indication of height here is in the description of the prophet's virtues. It is his high mindedness, bravery, and closeness to Allah that teaches one those higher abstractions which are the fruit of learning to stand on two feet. And that fruit in turn takes one to the kind of victory which is part of the visual communication habits in the last fifth of the poem.

These habits are related to the prophet's victory over the Quraish and their submission to his superior insight. Not even the armor of David's finely woven psalms can withstand the prophet's judgment. The weave of the written threads of thought is now complete and humility which goes with two footed as opposed to four footed understanding is achieved. The daring leap of faith in the middle of the poem has been justified at the end.

وَلَا يَزَالُ بِوَادِيهِ أَخُو نِيقَةَ ،
 إِنَّ الرِّسُولَ لَنُورٌ يُسْتَضَاءُ بِهِ ،
 فِي عُصْبَةٍ مِنْ قُرَيْشٍ قَالَ قَائِلُهُمْ ،
 زَالُوا ، فَمَا زَالَ أَنْكَاسٌ ، وَلَا كُشْفٌ ،
 شَمُّ الْعَرَانِينَ ، أَبْطَالٌ ، لَبَّسُهُمْ
 بَيْضٌ سَوَابِغٌ قَدْ شُكَّتْ لَهَا حَلَقٌ ،
 لَا يَفْرَحُونَ ، إِذَا نَالَتْ رِمَاحُهُمْ
 يَمْشُونَ مَشْيَ الْجِمَالِ الزَّهْرِ ، بِعَصِيهِمْ
 لَا يَبْقَعُ الطَّعْنُ إِلَّا فِي نُحُورِهِمْ ،
 مُطْرَحُ اللَّحْمِ ، وَالْدَّرْسَانِ ، مَا كُولُ
 وَصَارِمٌ مِنْ سَيْوفِ اللَّهِ مَسْلُوكُ
 يَبْطِنُ مَكَّةَ ، لَمَّا أَسْلَمُوا : زُولُوا
 عِنْدَ اللَّقَاءِ ، وَلَا مِيلٌ مَعَاذِلُ
 مِنْ نَسْجِ دَاوُدَ ، فِي الْمِجْنَاءِ ، سَرَابِيلُ
 كَأَنَّهَا حَلَقٌ الْقَتْمَاءِ ، مَجْدُولُ
 قَوْمًا ، وَلَيْسُوا مَسْجَازِيْعًا ، إِذَا نِيلُوا
 ضَرْبٌ ، إِذَا عَرَدَ السُّودُ التَّنَابِيلُ
 وَمَا لَهُمْ عَنْ حِيَاضِ الْمَوْتِ تَهْلِيلُ

مجنون بني عامر

شففه بليلي

قال أبو عمرو الشَّيبانيّ وأبو عُبَيْدة : كان المجنون يهوى ليلي
بنتَ تَهْدِي بن ربيعة بن عامر وتكنى أم مالك ، وهما حينئذ
صَيَّان ، فعَلِقَ كل واحدٍ منهما صاحبه وهما يريانِ مواسي أهلها ،
فلم يَزَالَا كذلك حتى كَثُرَا فَعُجِبَتْ عَنْهُ ، قال : ويدل على
ذلك قوله :

تَعَلَّقْتُ لَيْلَى ، وهي ذاتُ ذُوَابَةٍ ،
ولم يَتَّخِذْ لِالْأَرَابِ مِنْ تَنَدِيهَا حِجْمًا
صَفِيرِينَ نَزَعَ الْبَهْمَ ، يَا لَيْتَ أَتَانَا ،
إِلَى الْيَوْمِ ، لَمْ تَكُنْ تَزَالُ وَلَمْ تَكُنْ تَزَالُ الْبَهْمَ

Majnun Banu 'Amr

His passion for Laila.

Abu 'Amr al Shaibani and Abu 'Ubaida said: Majnun loved Laila the daughter of Mahdi ibn Rabi'a ibn 'Amr. And she was called Umm Malik. They were children at that time. And each of them fell in love with his pal while they were watching the flocks of their folk. So they did not cease from it until they grew up and were forbidden to do it. He said his verses indicated this:

I loved Laila when she had forelocks
Her breasts' bulk showed not to friends
As children we herded flocks, O would
Today we had not grown nor the flocks

This pair of couplets shows the typical right brain, static, spatial themes in the first one and the left brain active, temporal themes emphasized in the second. It also alludes to the poet's role as a sha'ar. This word also has the meaning of hair. It thus suggests the child's four footed crawling stage when speech is being developed. A similar idea is seen in the derivation of the word poet from Greek words such poa, grass, poimen, shepherd, poiotes, a maker. But the wool of the sheep is only alluded to here indirectly and hence the Greek word implies a less dynamic view of poetry than the Arabic word. The thickness of the fur on

Alive to the flock.

Al Husain ibn Yahya said: While Ibn Mulaik was calling to prayers he heard al Akhadr al Juddi singing in the house of 'As ibn Wail:

I loved Laila when she had forelocks
Her breasts' bulk showed not to friends
As children we herded flocks, O would
Today we had not grown nor the flocks

He said: And he intended to say: Be alive to the prayer, but he said: Be alive to the flocks. Thus the people of Makka heard him and he had to excuse himself to them.

A reason for his love.

The reason for the love of Majnun for Laila was that one day on a fine camel on which were two royal cloths he passed by a woman of his folk whose name was Karima. With her was a group of women talking about Laila. And his beauty and perfection amazed them and they invited him to stay and talk. So he got down and talked with them.

animals such as sheep, goats or camels may also refer to the compactness of poetic words, Arabic nazam, as opposed to prose, Arabic, nathar, scattered. In German poetry is called Dichtung to suggest this idea. It refers to the childhood context of the origin of the communication habits when they are few and, so to speak, tightly packed. Adult development expands the one and two word sentences to much more elaborate structures. Hair also suggests words thought of as substitutes for the absent nurse's milk, that is, hair as excretion is a form of dirty words. Hair may suggest sexual creativity as an element in poetry. The religious value of these ideas is seen in the equation of flocks and prayer.

حي على البهم

اخبرنا الحسين بن يحيى قال :
بيننا ابنُ مَلِيكَةَ يؤذَنُ إذ سَمِعَ الاخضرَ الجُدِّيَّ يُغشي من
دار العاص بن وائل :

وعُلِقَتْهَا غَرَاءُ ، ذاتَ ذوائبٍ ،
ولم يَدُ للآترابِ من نديها حجمٌ
صغيرين نزعى البهم ، يا ليتَ أنسا ،
إلى اليوم ، لم تكبرْ ولم تكبرِ البهم

قال : فأراد ان يقول : حي على الصلاة ، فقال : حي على البهم ،
حتى سَمِعَهُ اهل مكة ففدا يعتذرُ البهم .

سبب عشقه

كان سببُ عشقِ المجنونِ ليلي ، أنه اقبل ذات يوم على فاقة له
كريمةٍ وعليه مُحَلَّتَانِ من حُللِ الملوك ، فمرَّ بامرأة من قومه يقال
لها : كريمةٌ ، وعندها جماعةٌ نسوةٌ يتحدثنَ فيهنَّ ليلي ، فأعجبهنَّ
جِمالُه وكِمالُه ، فدَعَوْنَهُ إلى النزولِ والحديثِ ، فنزل وجعل يُحدثهنَّ

وأمر عبداً له كان معه فمقرّ لمن فاقته ، وظلّ يحدثهن ببيت يومه .
فبينما هو كذلك ، اذ طلع عليهم فنّ عليه بُردة^{١٢} من بُرد الأعراب
يقال له : مُنَازِلُ يَسُوقُ بِمَنْزِي له ، فلما رأته أقبلنّ عليه
وتركنّ المجنون ، فغضب وخرج من عندهنّ وانثأ يقول :

أأطيرُ ، مِنْ جَرِّا كَرِيحَةٍ ، فاقَتني ،
ووصليني مَفْرُوشُ لَوْصَلِرِ مُنَازِلِ^{١٣}
إذا جاء قَمَقَمَنَ الحُلِيِّ ، ولم أكنْ ،
إذا جئتُ ، أَوْضَى صَوْتُ تِلْكَ الحَلَاخِلِ^{١٤}
مَنْ ما اتَّخَلَّنَا بالسَّهَامِ نَفَلْتُهُ ،
وإن تَرَمَّ رَشَقاً ، عندها ، فهو ضَالِي^{١٥}

قال : فلما أصبح ليس لحلته وركب فاقه له أخرى ومضى مُتَعَرِّضاً
لمن . فالتقى لَيْلَى قَاعِدَةً يَفِيَاءَ بَيْنَهَا وَقَدْ عَلِقَ حَبْهُ بِقَلْبِهَا وَهَوَيْتُهُ ،
وعندها جَوَّيرِيَّاتٌ يَتَحَدَّثْنَ مَعَهَا ، فَوَقَفَ بَيْنَ وَاسِلَمَ ، فدَعَوَتْهُ
إلى النُّزُولِ وَقُلْنَ له : هل لك في مُعَادَتِهِ مَنْ لَا يَشْغَلُهُ عَنْكَ مُنَازِلُ^{١٦}
ولا غيره ؟

And he ordered his servant who was with them to kill his camel and he stayed to talk with them the rest of the day.

And while he was there a man appeared to them who had on a cloak of the kind the Arabs call munazala. He was driving his goats. When they saw him they approached him and left Majnun and he was angry and went from them and was inspired to say:

Did I kill my camel for Karima's sake

And my table was spread for munazala cloth?

When he came they jingled bangles, I had

When I came not a sound of the bracelets

When we shot with arrows I beat him

But if we try saliva he will win with that

He said: When it was dawn he put on his coat and rode another camel and went to meet them. And he met Laila sitting in the court of her house and love came into his heart and he liked her. And with her were girls talking with her. So he stopped and saluted them and they called to him to come down and spoke to him: What happened to you who concern yourself with a munazala or such things?

This account of the beginning of Majnun's love for Laila is more specific than their common experience as shepherds. Majnun's rivalry with another youth in his love of women suggests the positive oedipal triangle in which the quarrel between two men is the result of a shift of the quarrel away from the bad nurse to the father and an attempt to love the mother as proof that one does not hate the nurse. Thus the bad habits with respect to the nurse are covered with a new set of habits with respect to the father. This helps to explain the cloak which Majnun's rival wore. The idea is similar to the cloak the prophet throws over Ka'b ibn Zuhair. Majnun's poem shows the three part pattern of touch, hearing, vision. The first

He said: O, by my life!

He descended and did as he did the evening before.

And she wanted to know if she liked him as he liked her so she spoke with him time after time and talked with others. And he was in love in his heart like her love for him and she liked him and thought him fine.

And while she talked with him a man of the tribe approached and whispered with her a long time. Then she said to him: Go away. And she looked at Majnun's face and it was changed and his color paled. And her action grieved him and she began to say:

Both are openly hateful to men

And each of us is firm to his friend

The eyes tell us what we intend

And in the hearts love is buried

When he heard the verses he suffered a great deal and fainted and he lingered thus an hour. And they sprinkled water on his face until he revived and the love of each of them grew in his friend's heart until he was fully sure of it.

couplet refers to the infant's disappointment with his eating arrangements. The second couplet shows Majnun's defeat as father in terms of the women's jewelry which makes approving sounds for the rival. The last couplet shows Majnun winning by means of his keen sight in an archery contest even though he loses when it comes to the taste of kisses. This loss is reversed in his love of Laila. Her name means night and thus emphasizes the fact that speech can be heard at night when vision and touch are less useful.

Laila's two couplet poem has less of the right and left brain division than Majnun's does. For women the split is not so extreme. However the last couplet does emphasize visual communication and the way the eyes resurrect a buried love. But open hate is strong language for right brain passivity.

فقال : إِي لَعَسَرِي ا

فَنَزَلَ وَفَعَلَ مِثْلَ مَا فَعَلَهُ بِالْأَمْسِ .

فَأَرَادَتْ أَنْ تَعْلَمَ هَلْ لَهَا عِنْدَهُ مِثْلُ مَا لَهَا عِنْدَهَا ، فَجَعَلَتْ تُعْرِضُ
عَنْ حَدِيثِهِ سَاعَةً بَعْدَ سَاعَةٍ وَتُحَدِّثُ غَيْرَهُ ، وَقَدْ كَانَ عُلِقَ بِقَلْبِهِ مِثْلُ
حَبِّهَا لِإِيَّاهُ وَشَقَقَتْهُ وَاسْتَلَحَمَهَا .

فَبَيْنَا هِيَ تُحَدِّثُهُ ، إِذْ أَقْبَلَ فَتَى مِنْ الْحَمِيٍّ فَدَعَتْهُ وَسَارَتْهُ سِرَارًا
طَوِيلًا ، ثُمَّ قَالَتْ لَهُ : أَنْصَرَفَ ، وَنَظَرْتُ إِلَى وَجْهِ الْمَجْنُونِ قَدْ تَغَيَّرَ
وَاشْتَجَعَ لَوْنُهُ وَشَقَّ عَلَيْهِ فَعَطْأُهَا ، فَانْشَأَتْ تَقُولُ :

كَلَامًا مُظْهِرًا لِلنَّاسِ بَغْضًا ،
وَكَلًّا ، عِنْدَ صَاحِبِهِ ، مَكِينًا

تَبَلَّغْنَا الْعِيُونَ بِمَا أُرْدَا ،
وَفِي الْقُلُوبِ نَمًّا هَوَمِي دَفِينًا

فَلَمَّا سَمِعَ الْبَيْتَيْنِ شَقَّ شَقًّا شَدِيدًا وَأَغْيَبِيَّ عَلَيْهِ ، فَكَثَرَ عَلَى
ذَلِكَ سَاعَةً ، وَنَضَعُوا الْمَاءَ عَلَى وَجْهِهِ حَتَّى أَفَاقَ وَتَمَكَّنَ حَبُّ كُلِّ
وَاحِدٍ مِنْهَا فِي قَلْبِ صَاحِبِهِ حَتَّى بَلَغَ مِنْهُ كُلُّ مَبْلَغٍ .

ليلي تزوج ورداً

لما شهِرَ أمرُ المجنونِ وليلي وتناشد الناسُ شعرَه فيها ، خطبها
وبذل لها خمسين ناقةً حمراء ، وخطبها وردُ بنُ محمد العُقيلي
وبذل لها عشرين من الابل وراعيها ، قال أهلها : نحن مُخبِروها
بينكما ، فسنِ اخارتَ تزوجته . ودخلوا اليها فقالوا : والله لئن
لم تختاري ورداً لستكنن بكِ ، قال المجنون :

ألا يا ليلَ ، إنَّ مُلْكَتِنا
خيارك فانظري لسنِ الجارِ
ولا تقبِدي مشي دنيّاً ،
ولا ترمي إذا حُبَّ الفتارِ

يُهرولُ في الصغير ، إذا رآه ،
وثعيزُه مِلْساتُ كِبَارِ

فمثلُ تأييمٍ من نكاحٍ ،
ومثلُ تمولٍ من افتقارِ

فاختارت ورداً فتزوجته على كثره منها .

Laila is married to Ward.

When the affair of Laila and Majnun was made known and men recited his verses about her, he wooed her and lavished fifteen red camels on her. And Ward ibn Muhammad al 'Uqaili wooed her and gave her twenty camels and their shepherd. And her folk said: We are her sponsors for you and whoever she chooses she will marry. And they went to her and said: By Allah if you do not choose Ward we will make an example of you. And Majnun said:

O Laila if you have your choice
Between us behold who is the best
Don't exchange me for the worst
Nor for an evil when good is beloved
He hurries to the mean if he sees it
And a great misfortune will weaken him
Like a sand dune is his embrace
And like poverty is his inclination

But she chose Ward and married him in spite of her dislike of him.

The positive oedipus is now further defined with Laila's marriage to Ward. His name means red and hence rose. It can also mean lion but that meaning is excluded by Majnun's description of him as a weakling with a feeble embrace like that of sand dune. Majnun has greater strength as a lover and since he is also a poet this suggests that the basis of the quarrel between the two men is the conflict between the child's spoken syntax and its idea of the structure of events in the external world. At first the child tends to make its own syntax win over the abstract external structure which is less well known. Ward's last name suggests the root 'ql which is used for reason and intellect as a linking power. And his father Muhammad is the praised one.

His father's account of his madness.

'Uthman ibn 'Ammar al Marri went to the Banu 'Amr's land to meet Majnun and he was led to his tent. He said I met his father, a fine shaikh and about him his brothers standing with their father. I asked them about him and they lamented him. The shaikh said: By Allah he was my choice of all of these. He loved a woman of his folk and she had never tasted the like of him. Then his and her chances were ruined since her father hated to have him marry her after what was known of their affair. So he married her to another.

The first time he was taken with her he was sitting with her among a group of her folk and they were talking as young people talk. And he was the most handsome and elegant of them. And he recited to them the verses of the Arabs. And they were eloquent with stories and he was the best of them in eloquence. But she turned from him and approached another and there came into his heart what had come into hers and she thought what his love was to her and she turned to him one day when she was alone and said:

Both are openly hateful to men

But each of us is firm to his friend

A watcher's secrets are not hid

When the eyes talk of what is hid

Majnun's poem on the preceding page has the two part structure in which the first two couplets only label the rival in a general way. The last two couplets make active attack on his abilities which is appropriate to the left brain temporal activity of speech.

Majnun's father's account of his madness shows how the conflict of inner and outer structure can lead to an inability to cope with either reality. He notes that Laila tasted Majnun and that he refused to wear clothes like a child and played in the dust. Like a child too he has to be forcibly restrained from hurting

حديث ايه عن جنونه

خرجت^١ الى ارض بني عامر لاقى المجنون^٢، قد لثت^٣ عليه وعلى
محلته^٤، فلقيت^٥ اياه شيخاً كبيراً وحوله اخوة^٦ للمجنون مع ابيهم
وجالاً^٧، فالتهم^٨ عنه فبكوه^٩، وقال الشيخ^{١٠}: اما والله لو كان
آثر عندي من هؤلاء جيباً^{١١}، وانه عشق امرأة^{١٢} من قومه والله ما
كانت تطمع في مثله^{١٣}، فلما فشا أمره وأمرها كره أبوها ان يزوجه^{١٤}
إياها بعد ما ظهر من أمرها^{١٥}، فزوجها غيره^{١٦}.

وكان أول^{١٧} ما كلف^{١٨} بها مجلس اليها في نفر من قومه فيتحدثون كما
يتحدث^{١٩} الغيتان^{٢٠}، وكان أجملهم وأظرفهم وأروام^{٢١} لأشعار العرب^{٢٢}،
فيبيضون^{٢٣} في الحديث فيكون أحسنهم فيه إفاضة^{٢٤}، فتعرض^{٢٥} عنه
وثقيل^{٢٦} على غيره^{٢٧}، وقد وقع له في قلبها مثل^{٢٨} ما وقع لها في قلبه^{٢٩}،
فظنت^{٣٠} به بما هو عليه من حبها^{٣١}، فأقبلت عليه يوماً وقد دخلت^{٣٢} فقالت:

كلانا منظور^{٣٣} للناس بنفضاً^{٣٤}،

وكل^{٣٥}، عند صاحبه^{٣٦}، مكين^{٣٧}

وأسرار^{٣٨} الملاحظ^{٣٩} ليس تخفى^{٤٠}،

إذا نطقت^{٤١} بما تخفي^{٤٢} الميون^{٤٣}

قال : ففتره مضياً عليه ثم افاق فاقدأ عظه ، فكان لا يلبس ثوباً
 إلا خرمه ، ولا يشي إلا عاربياً ، ويلعب بالتراب ويمسح العظام
 حوله ، فاذا ذكرت له ليلي أنشأ يحدث عنها عاقلاً ولا يخطئ
 حرفاً ، وترك الصلاة ، فاذا قيل له : مالك لا تخلصي الم تود حرفاً ،
 وكنا نجبه وثقبه ، فيعض لسانه وشفته ، حتى خشنا عليه
 فضلتنا سبيله فهو يم .

المجنون وابن عوف

قال الميمى : فولى مروان بن الحكم عمر بن عبد الرحمن بن
 عوف صدقات بني كعب وقشير وجعدة والحريش وجبيب
 وعبد الله ، فنظر الى المجنون قبل أن يستحكم جنونه ، فكلفه
 وأنشده فأعجب به ، فساه أن يخرج معه ، فأجابه الى ذلك .

فلما أراد الرواح جاءه قوم فآخبروه خبره وخبر ليلي ، وأن
 أهلها استعدوا السلطان عليه ، فأهدر دمه إن أتاهم ، فأضرب عما
 وعده وأمر له بقلانس ، فلما علم بذلك وأني بالقلانس ردها
 عليه وانصرف .

وذكر أبو نصر أحمد بن حاتم عن جماعة من الرواة : أن المجنون

He said: And he fell fainting and then revived seeking his wife and he was wearing only his clout and went naked and played in the dust and gathered bones about him. And when Laila was mentioned to him he began to talk about her rationally and made no mistake in words. But he did not go to prayers and when it was said to him: What's wrong that you don't pray! he answered not a word. And we imprisoned him and chained him and he bit his tongue and lips until we feared for him. So we let him go his way for he was in love.

Majnun and Ibn 'Auf.

Al Haitham said: Marwan ibn al Hakam sent 'Amr ibn 'Abd al Rahman ibn 'Auf as protector of the Banu Ka'b and Qushair, Ja'da and al Harith and Habib and 'Abdallah. And he looked at Majnun before he judged his madness and spoke with him and adjured him and was amazed at him. He asked him to go with him and he responded to that.

When he was ready to make the trip his folk came to him and told him his story and the story of Laila and that her folk had inflamed the authorities against him. And he considered his blood avenged when he came to them. But he broke his promise and ordered a camel for him. When he knew that and the camel came he returned it to him and went away.

Abu Nasr Ahmad ibn Hatim related from many traditionists that Majnun...

himself since he has not been able to find targets in the external world and thus turns it against himself. But when Laila is mentioned then his rationality comes back since speech works well in the dark. The name Majnun comes from the root jnn which means to darken, to be possessed by a demon. The poets are said to be inspired by the jinn or shaitan, from the root shn, to be distant as speech makes possible distance communication as is not possible for touch. But Allah's light makes it impossible to pray.

asked 'Amr ibn 'Abd al Rahman to go with him. He said to him: I will be with you in this assembly which will gather among your folk and be proud of you.

And a clan of Laila's tribe came to him and told him the story and that he did not want the assembly but that he wanted to come among their tents to shame them for one of their women that he loved. So they complained of him to the authority who would not leave blood unavenged if he came among them. So he turned from what he said to the one who took him with him and ordered the camel for him. And he returned it and said about this:

I returned the Quraishi camel when
His broken promise appeared to me
One came to force me and left me
To terrible grief I suffered from

He said: And he returned to despair and fell into his first state.

Majnun and Naufal ibn Masahiq.

He said: And this condition did not end until he went into the desert. He was on the edges of the tribe alone, naked, not wearing any clothes but his breech cloth and creeping...

Ibn 'Auf was the Caliph Marwan's governor for the tribes who attempted to reconcile Majnun's and Laila's people in a meeting. The fact that he fails to do so suggests that the quarrel is deeply rooted. The first couplet of Majnun's poem suggests right brain passivity in the camel, a symbol of thirst, returned and the promise which is broken. The left brain activity is seen in the governor's power and Majnun's torments which lead him to make a pest of himself to Laila's folk.

هو الذي سألَ عَمَرَ بنَ عبد الرحمن أن يخرج به ، قال له : أكون
مك في هذا الجَمْع الذي تجعه غداً ، فأرى في أصحابك ، وأنجمل
في عشيرتي بك ، وأخبرُ بقربك .

فجاءه رَهْطٌ من رهط ليلي وأخبروه بقصته ، وأنه لا يريد التَّجَمُّلَ
به ، وإنما يريد أن يدخلَ عليهم بيوتهم ويفضحهم في امرأة منهم
يوأها ، وأنهم قد شكَّوه إلى السلطان فأهدرَ دمه إن دخل عليهم ،
فأعرضَ عما أجابه إليه من أخذه معه وأمرَ له بقلانس ، فردَّها
وقال في ذلك :

رَدَدْتُ قِلَانِسَ الْفُرْسِيِّ ، لَمَّا

بَدَأَ لِي التَّقْصُ مِنْهُ لِمَهْرٍ

وَرَأَوْا مُقْصِرِينَ ، وَخُلُقُونِي

إِلَى حُزْنٍ أَعَاجِلُهُ شَدِيداً

قال : ورجع آتياً فعاد إلى حاله الأولى .

المجنون ونوفل بن مساحق

قال : فلم تزل تلك حاله ، إلا أنه غيرُ مستوحشٍ ، لما يكون
في جَنَبَاتِ الْحَيِّ مُتَفَرِّداً عَارِياً لا يلبس ثوباً إلا تخرقه ، ويَهْزِي

ويُنْخَطِّطُ فِي الْأَرْضِ وَيَلْعَبُ بِالْتُّرَابِ وَالْحَبَابَةِ ، وَلَا يُجِيبُ أَحَدًا
سَأَلَهُ عَنْ شَيْءٍ ، فَإِذَا أَحْبَبُوا أَنْ يَتَكَلَّمُوا أَوْ يَتَوَبَّعُوا عَقْلَهُ ذَكَرُوا لَهُ
لَيْلَى ، فَيَقُولُ : يَا بَنِي مَرْيَمَ وَأُمِّي !

ثُمَّ يَرْجِعُ إِلَيْهِ عَقْلَهُ فَيُخَاطِبُونَهُ وَيُجِيبُهُمْ ، وَيَأْتِيهِ أَحَدَانِ الْهَيْمَى
فَيَحَدِّثُونَهُ عَنْهَا وَيُنْشِدُونَهُ الشَّعْرَ الْفَزْلَ ، فَيُجِيبُهُمْ جَوَابًا صَحِيحًا
وَيُنْشِدُهُمْ أَشْعَارًا قَالِمًا ، حَتَّى سَمِيَ عَلَيْهِمْ فِي السَّنَةِ الثَّانِيَةِ ٢ بَعْدَ عَمْرِ
ابْنِ عَبْدِ الرَّحْمَنِ نَوْفَلُ بْنُ مُسَاقٍ ، فَتَزَلُّ مَجْمَعًا مِنْ تِلْكَ الْمَجَامِعِ
فَرَأَاهُ يَلْعَبُ بِالْتُّرَابِ وَهُوَ عُرْيَانٌ .

فَقَالَ لِلْغُلَامِ لَهُ : يَا غُلَامُ ، مَا تَرَى ثَوْبًا ، فَأَنَافَهُ بِهِ ، فَقَالَ لِبَعْضِهِمْ :
خُذْ هَذَا التَّوْبَ فَأَلْقِهِ عَلَى ذَلِكَ الرَّجُلِ .

فَقَالَ لَهُ : أَنْعَرَفَهُ جُمُعَتُ فِدَاكَ ؟

قَالَ : لَا .

قَالَ : هَذَا ابْنُ سَيْدِ الْهَيْمَى ، لَا وَاللَّهِ مَا يَلْبَسُ الْقَتَابَ وَلَا يَزِيدُ
عَلَى مَا تَرَاهُ يَفْعَلُهُ الْآنَ ، وَإِذَا طُرِحَ عَلَيْهِ شَيْءٌ تَغَرَّقَهُ ، وَلَوْ كَانَ يَلْبَسُ
ثَوْبًا لَكَانَ فِي مَالِ أَبِيهِ مَا يَكْفِيهِ ، وَحَدَّثَهُ عَنْ أُمِّهِ .

فَدَعَا بِهِ وَكَلَّمَهُ ، فَجَمَلَ لَا يَقْبَلُ شَيْئًا يَكْلَسُهُ بِهِ .

فَقَالَ لَهُ قَوْمُهُ : إِنْ أَرَدْتَ أَنْ يُجِيبَكَ جَوَابًا صَحِيحًا فَادْكُرْ لَهُ لَيْلَى .

and crawling on the earth and playing with the dust and stones. He answered no one who asked him about anything. And when they wanted him to speak or his wits to return they mentioned Laila to him and he would say: By my father, she and my mother!

Then his wits would return to him and he would respond to them. And young people of the tribe would come and talk with him of her and recite love verse to him. And he would answer them sanely and recite to them poetry he had composed. When the tax collector came to them in the second year it was 'Amr ibn 'Abd al Rahman Naufal ibn Musahiq. And he came to a group of them and saw him playing in the dust and he was naked.

So he said to his servant: Boy, bring some clothes. He brought them and he said to some of them: Take this clothing and put it on that man. And he said to him: Do you know who has befriended you?

He said: No.

He said: I am the son of the lord of the tribe. No, one who wears clothes and does not go beyond what you saw him doing now. And then a bit of rag was put on him and if he wore clothes there would be enough in his father's wealth to suffice. So he told him his story.

And he praised him and talked with him but he seemed not to understand anything said to him.

His people said to him: If you want him to answer you sanely mention Laila to him.

In this episode another attempt is made to reconcile Majnun and Laila's people. The authority is now the tax collector whose name is Naufal, from a root meaning booty, ibn Musahiq, from a root meaning worn out as when a piece of cloth wears thin. The root shq is also the source of the name Ishaq, Hebrew Isaac, meaning to laugh. The tax collector's name thus unites the themes of the riches of poetry which are derived from Majnun's love with the theme of the cloak as cover for the quarrel which is wearing thin. The allusion to laughter is part of the madness or folly theme.

So he mentioned her to him and asked him of his love of her. And he started to talk of her and lament his love of her and recite his poetry about her.

Naufal said to him: Has love made you what I see?

He said: Yes, and it will make me into what is worse than what you see.

And he was amazed at him and said: Do you want me to marry her to you?

He said: Yes, but how can this be?

He said: Come with me so I can approach her folk for you and woo her for you and talk with them about a dowry.

He said: Can you do it?

He said: Yes.

He said: Watch what you say!

He said: I swear it to you that I will do it for you. So he called for clothes and put them on him. And Majnun went with him like a sober friend and talked with him and recited.

This came to her clan and they met him with weapons and said: O Ibn Musahiq, no, by Allah, Majnun shall not enter our camp never unless he is dead. The authorities have left his blood unavenged to us.

So he went ahead and retreated and they opposed and when he saw this he said to Majnun: Go away. Majnun said to him: By Allah you were not true to your vow to me.

But the tax collector's efforts also come to nothing and Majnun is left with another broken promise which proves that his faith in his inner truth is right and that his faith in the external world is wrong. His reliance on the syntax of childish speech is reliable and his hope in the structure of external events has once more been shown untrustworthy. This triumph over the father strengthens his love for Laila the mother. He cannot be hating her as bad nurse if he is so fully justified in hating her father and husband and clan. Like Tristan, or Orlando, or Don Quixote and many another fool for love his vision of the external world depends on rejection of its structure.

فذكرها له وسأله عن حبه إياها ، فأقبل عليه بمحدثه مجديتها وبشكو
إليه حبه إياها ويُنشِده شعره فيها .

قال له نوفل : الحب صيرك الى ما أرى ؟

قال : نعم ، وسينتهي بي الى ما هو أشد مما ترى .

فغيب منه وقال له : أتحب أن أزوجهكها ؟

قال : نعم ، وهل الى ذلك من سبيل ؟

قال : انطلق معي حتى أقدم على أهلها بك واخطبها عليك
وأرغبهم في المهر لها .

قال : أترأى فاعلاً ؟

قال : نعم .

قال : انظر ما تقول !

قال : لك عليّ أن أفعل بك ذلك ، ودعا له بلباب فألبه إياها ،
وراح معه المجنون كاصح أصحابه بمحدثه ويُنشِده .

فبلغ ذلك رهطها فتلقوه في السلاح ، وقالوا له : يا بنِ مُسَاحِق ،
لا والله لا يدخل المجنون منازلنا أبداً أو يموت ، فقد أهدرنا
السلطان دمه .

فأقبل بهم وأمرهم ، فأبوا ، فلما رأى ذلك قال للمجنون : انصرف .

فقال له المجنون : والله ما وقَّيت لي بالعهد .

قال له : انصرفك بعد ان آتيتي الهوم من اجابتك اصلح من
سفك الدماء .

فقال المجنون :

أبا وبنح من انسى ثلثي عك ،
فاصح مفعوباً به كل مذمير ،
خلياً من الحلائل إلا معذراً ،
يُضاحِكُنِي مَنْ كَانَ يَوْمِي تَجَنُّسِي ،
إذا ذكرت ليلى عقلت ، وراجعت
روائع عظمي من هوى متشعب ،
وقالوا صحح اما به طيف جنه ،
ولا الم إلا بافتراء التكذيب ،
وشاهد وجدي دمع عيني وحبها
تري الهم عن أحناء عظمي ومنكبي .

He said to him: Your departure after the folk disappointed me of your aid was better than shedding blood.
Then Majnun said:

Alas one whose wits were lately taken
Was driven off by it in all directions
Abandoned by friends except for excuses
He laughed at me who wanted to avoid it
Then one recalls Laila I am sane, beauty
Returns to my reason and love leaves out
They spoke true! He's no jinn spirit
And love is only a lying falsehood
Fitness to my love is an eye's tear
Her love strips flesh from bone and arm

This poem has a seven part pattern in which the middle five couplets represent the basic sequence of touch, hearing, vision with their transitions. The second couplet alludes to the failure of Musahiq to aid Majnun. The laughter of the would-be helper, a kind of ineffectual nurse, echoes the name Ishaq or Isaac, who is a sacrifice. The fourth couplet makes a reference to the auditory communication habits by saying that Majnun's ability in speaking poems is not due merely to the jinn who darken his mind or even to his insanity which produces falsehood. The implication is that the poetry is true to the inner world even though it may seem motivated by a love of lies. In the sixth couplet the attempt to avoid Laila suggests the visual communication habits insofar as night is not a good time to look at things. But love existed before the coming of night. The third couplet has a hint of the descent theme in the idea of love as a tree with roots and branches in the lower and upper worlds respectively. The fifth couplet suggests the upward movement of the arm to effect hand-eye coordination. The model for the poem in many respects is the seven day pattern of creation in Genesis and thus deals effectively with disappointment.

You avoided Laila lest love persist
Alas love existed before the avoiding
O you abandoned a corpse O Umm Malik
Where will you go when the wind blows?

And he sang also about this saying:

I saw not Laila after staying an hour
At Khaif Mina throwing Muhassab stones
As she threw her stone seemed like
A hailstone on a painted finger tip
Next day I was like Laila's watcher
At dawn on the trail of setting stars
O you abandoned a corpse O Umm Malik
Where will you go when the wind blows?

This second poem has a three part structure with the middle two couplets representing the middle third. The first couplet refers to the practice of stoning the devil by throwing pebbles at the pillars outside Mekka where the pilgrims gather in the hajj. The bad nurse is the devil here and Majnun has thrown his stones in much the same way that Hagar and Ishmael drove off the demon of thirst before they were led to the well of Zamzam. In fact Laila herself may be the bad nurse who denies Majnun secretly, Arabic khaf. So in the middle two couplets she is presented in a more gracious attitude as she throws a pebble of hail which promptly melts and turns into the child's much desired liquid. Like the father in the positive oedipus her aggression is easily defeated and Majnun's love of her is seen as hope in his watching her like a setting star. In the last line the visual communication habits finally appear as in the Christian trinity where the smell of the spirit guarantees the the flame of Pentecost. The fluent speech and lost stars helped one to hear the truth. The spirit strengthens the basic three senses with the fourth sense of smell.

تَجَنَّبَ لِي أَنْ يَلِجَ بِكَ الْهَوَى ،
وَمَهَيَاتَ كَانَ الْحُبُّ قَبْلَ التَّجَنُّبِ

أَلَا لَمَّا غَادَرْتَ يَا أُمُّ مَالِكٍ
صَدَى ، أَيْنَا تَذْهَبُ بِهِ الرِّيحُ يَذْهَبُ

وَمَا يُعْنَى فِيهِ مِنْهَا ، قَوْلُهُ :

فَلَمْ أَرَ لِي بَعْدَ مَوْقِفِ سَاعَةٍ
مُجْتَنِّبٍ مِنِّي تَوْبِي جِدَارَ الْمُخْضَبِ

وَيُبْدِي الْحَصَى مِنْهَا ، إِذَا قَذَفَتْ بِهِ ،
مِنَ الْبُورِدِ أَطْرَافَ الْبَنَانِ الْمُخْضَبِ

فَأَصْبَحْتُ مِنْ لَيْلِي ، الْقَدَاةَ ، كَنَاطِرِهِ ،
مَعَ الصَّبْحِ ، فِي أَعْقَابِ نَجْمٍ مُغْرَبٍ

أَلَا لَمَّا غَادَرْتَ يَا أُمُّ مَالِكٍ
صَدَى ، أَيْنَا تَذْهَبُ بِهِ الرِّيحُ يَذْهَبُ

الاحفش يروي شعره

أنشدني الأخفش البجنون :

فوالله ، ثم الله ، إني لدائب
أفكر ما ذنبي إليها وأعجب

ووالله ما أدري علام قتليني ؟
وأي أموري فيك يا ليل أركب ؟

أأقطع جبل الوصل ؟ فالمت دونه ؟
أم اشرب رثقا منكم ليس يشرب ؟

أم امرؤ حتى لا أرى لي مجاوراً ؟
أم اصنع ماذا ، أم أبحر فأغلب ؟

فأيها ، يا ليل ، ما ترغيبه ؟
فإني لظلم واني لمعيب ؟

Al Akhfash recites his poetry.

Al Akhfash ascribed to Majnun:

By Allah, O Allah, why this trouble?
I reflect on my sin to her and wonder
By Allah I know not why you killed me
What things in you O Laila did I touch?
Did I cut union's bond and then death?
Or drink your turbidness not to be drunk?
Or flee until I knew not my neighbors
Or do anything or reveal it and conquer?
In which of these ~~are~~ they discontent?
O Laila for I am wronged and yet content!

Al Akfash is a name whose root letters mean to see only at night like a bat, or to have weak eyes. It is thus appropriate that he should recite one of Majnun's poems since both Laila and Majnun are in a sense creatures of darkness whose role is to personify the auditory communication habits that function best at night. The poem which he transmits is a five part one in which the first couplet represents the cry of an infant forsaken by the nurse and not able to understand what sin it has done to merit this.

The second couplet represents the descent and inhibition theme which goes with the infant's change from horizontal to seated positions. The root of the verb, rkb, also means to ride a horse and hence implies a reference to the backside. The middle couplet refers to fluency of speech, with a hint of the death and resurrection theme. The ascent theme is given in terms of a distant flight and the revealing of secrets.

The submission theme of the visual communication habits as the child shifts from four footed to two footed positions appears in the last couplet as he feels content though he knows he is wronged.

He makes the hajj as solace for Laila.

The father of Majnun and his mother and men of his family met with the father of Laila and threatened him and adjured him by Allah and mercy. They said to him: This man is ruined and for some time in the most evil form of dying, the loss of his reason. And you are ruining him, his father and his family. We implore you by Allah and mercy that you do this. For by Allah she is more noble than he and you have no wealth like his father. And he grants you the dowry. And if you wish that he himself give you of his wealth he will do it.

But he refused and swore by Allah and by the divorce of her mother that he would not marry him to her ever. And he said: It is a shame to me and my family and my guests that none of the Arabs shall observe. Shall I name my daughter with a shameful name?

So they went away and he left them at that moment and married her to a man of his folk and she went with him.

And the story came to him and he despaired of her from that time and his reason departed wholly.

And the tribe said to his father: Make a pilgrimage with him to Makka and pray Allah, he is glorious and great, for him. Bring him so he touches the veil of the Ka'ba and pray Allah forgive him and make him hate her. So perhaps Allah will save him from this trouble.

In this passage friends of Majnun's family urge that to take him on the hajj as pilgrim to Mekka. There he can touch the veil of the Ka'ba and that with Allah's help may make him hate Laila and thus cure him of his unfortunate passion. Since Ka'ba means cube and hence the squared outline of a virgin's breast it is clear why touching the veil of the breast would make him hate Laila. Laila's inability to satisfy Majnun's love is represented by the black covering which covers the hard corners of the cubelike temple. The temple was first built by Abraham and Ishmael with the aid of the angel Gabriel to commemorate the place where Ishmael and his

حجه ليسلو ليلي

ان ابا المجنون^١ وامته ورجال^٢ عشيرته اجتمعوا الى ابي ليسلى
فوعظوه وناشدوه الله والرحيم^٣ ، وقالوا له : ان هذا الرجل لمالك^٤ ،
وقبل ذلك ففي اقيح^٥ من الملاك^٦ بذهاب عقله ، وإنك فاجع^٧ به
أباه وأهلته ، فنشدناك الله والرحيم^٨ أن تفعل ذلك ، فوالله ما هي
أشرف^٩ منه ، ولا لك مثل^{١٠} مال^{١١} أبيه ، وقد حكمتك في المهجر^{١٢} ،
وإن شئت^{١٣} أن يخلع^{١٤} نفعه^{١٥} إليك من ماله فمل .

فأبى وحلف بالله وبطلاق أنها انه لا يزوجه إيتاها أبداً ، وقال :
أفصح^{١٦} نفسي وعشيرتي وآتي ما لم يأتني أحد^{١٧} من العرب ، وأيسم^{١٨} ابنتي
بميسم فضيحة^{١٩} .

فانصرفوا عنه ، وخالفهم لوقته فزوجها رجلاً من قومها
وأدخلها إليه .

وبلغه^{٢٠} الخبر^{٢١} فأيس منها حينئذ وزال عقله جملة^{٢٢} .

فقال الحمي^{٢٣} لأبيه : احجج^{٢٤} به الى مكة وادع^{٢٥} الله عز وجل له ،
ومره أن يتعلق^{٢٦} بأستار الكعبة ، فيسأل الله أن يعافيه بما به
ويُبغضها إليه ، فلعل الله أن يُخلصه^{٢٧} من هذا البلاء .

فصيح به أبوه ، فلما صاروا بيني سبع ماشياً في الليل يصيح : يا
ليلي ، فصرخ صرخة عظيمة أن قلبه قد ثلثت وسقط مغشياً عليه ،
فلم يزل كذلك حتى أصبح ثم أفاق حائل اللون ذاهلاً ، فانشأ يقول :

تمرّضت على ظمئ الغراء ، صال لي :
من الآن فأياس ، لا أعزك من صبر

إذا بان من نهوى ، وأصبح قائماً ،
فلا شيء أجدى من حلو لك في القبر

وداع دعا ، إذ نحن بالحبيب من منى ،
فهبج أطراب الفؤاد وما يدري

دعا باسم ليلي غيرها ، فكأنما
أطارت بلي طائراً كان في صدري

دعا باسم ليلي ، ضلل الله سببه ا
وليلي بأرض عنه فاذحة قفر

ثم قال له أبوه : تعلق بأستار الكعبة واسأل الله أن يعافيك
من حب ليلي ، فتعلق بأستار الكعبة وقال : اللهم زدني ليلي حباً
وبها كلفاً ولا تنسي ذكرها أبداً أفهام حينئذ واختلط
فلم يضبط .

So his father went on the hajj with him and when they came to Mina he heard a cry in the night crying: O Laila. Then he cried a great cry and they thought that he was dying and he fell in a faint and did not cease from it until it was dawn. Then he came to with changed color and dazed. And he recited saying:

I felt a grief in my heart and it said:

Now despair, be not consoled by patience
When one you loved went and was afar
Nothing better than your shroud in a tomb
A caller called and we at Khaif Mina
Stirring grief in the heart unknowing
Another called Laila's name as if
A bird of my heart flew past as Laila
Called Laila's name, Allah make it stray
For Laila is far from him in a desert land

Then his father said to him: Touch the veil of the Ka'ba and pray Allah that he purge you of Laila's love. So he seized the veil of the Ka'ba and said: O Allah, increase my love for Laila, in her is my affection so never let me forget her memory! And he raved then and was confused and could not hold on.

mother Hagar, from the Arab root *hjr* to flee, nearly died of thirst until Gabriel led them to the well of Zamzam. In fact the idea of making a pilgrimage to this place points to the temporal nature of speech and suggests Aristotle's kinetic soul whose essence is movement through time. But when Majnun arrives he can only hear the name of Laila cried out in anguish and he prays Allah to increase not decrease his love.

The poem which he now speaks is again a five part one. The despair of the abandoned infant appears in the first couplet like Ishmael and Hagar despairing in the desert. The descent theme appears in the mention of the tomb in the second couplet. The mysterious call represents the auditory communication habits in the middle couplet.

They said: He was raving in the desert with wild beasts and did not eat except what grew in desert vegetation and he drank with deer when they came to their springs. His hair grew long on his body and head and the deer and wild animals associated with him and were not afraid of him. He seemed to be mad until he came to the borders of Syria.

And then his wits returned to him and he asked the desert tribes who passed him about Najd. And one said to him: What's this about you and Najd? You are looking at Syria! You are in such and such a place.

So he said: Show me the direction of the road.

And they took pity on him and offered to take him along and dress him but he refused. So they showed him the road to Najd and set him on his way.

The east wind of Najd blows on him.

Abu Miskin said: One of our men went until he was at the well of Maimun where there was a group on top of the hills. And with them a man bright, tall and lean like the best of those I have seen among men in spite of his emaciation and his paleness. And they crowded around him.

The fourth couplet represents the ascent theme by a bird from Hajnun's heart which flies past calling out Laila's name. The visual communication habits appear in the request to make the bird go astray as it moves over the wide expanse that separates the lover from his beloved. The vision of this wide expanse of desert recalls the scenes which the pilgrims witnessed on their journey to the shrine.

قالوا : فكان يَمِيمٌ في البرية مع الوحش ولا يأكل الا ما ينبت
في البرية من بقل ولا يشرب الا مع الظباء اذا وردت مناهلها ،
وطال شعر جده ورأسه وألفته الظباء والوحش فكانت لا تنفر
منه ، وجعل يَمِيمٌ حتى يبلغ حدود الشام .

فاذا تاب^١ اليه عقله سأل مَنْ يَرى به من أحياء العرب عن نجد .
فيقال له : وابن أنت من نجد ا قد شرفت الشام ا انت في
موضع كذا .

فيقول : فأروني وجهة الطريق .

فيرحمونه ويعرضون عليه أن يحملوه او يكسوه فباي ، فيدلونه
على طريق نجد فيتوجه نحوه .

تنسمة لصبا نجد

خرج متا^٢ فتى ، حتى اذا كان ببئر ميسون^٣ ، اذا جماعة فوق
بعض تلك الجبال ، واذا معهم فتى ابيض طوال^٤ ، جعد^٥ كأحسن
مَنْ رأيت من الرجال على هزال منه وصفرة ، واذا هم متعلقون به .

فالت عنه ، فقبل لي : هذا قيس المجنون خرج به أبوه يستجير
 له باليت ، وهو على ان يأتي به قبر رسول الله ، صلى الله عليه وآله
 وسلم ، ليدعوه له هناك لكه يكشف ما به ، فانه يصنع بنفسه صنيعاً
 يرحمه منه عدوه ، يقول : أخرجوني لعنني أنفسكم صبا تجعدي ،
 فيخرجونه فيتوجهون به نحو نجد ، ونحن مع ذلك نخاف ان يلقى
 نفسه من الجبل ، فان شئت الأجر فتوت منه فأخبرته أنك
 أقبلت من نجد .

فدنوت منه وأقبلوا عليه فقالوا له : يا أبا المهدي ، هذا الفق
 أقبل من نجد .

فتنفس تنفئة ظننت ان كيداً قد انصدعت ، ثم جعل
 يسألني عن وادي واد وموضع موضع ، وأنا أخيره وهو يبكي
 أحراً بكاه وأوجعه للقلب ، ثم أنشأ يقول :

ألا ليت شعري عن موارضتي قنأ
 لطول الليالي هل تغيرتاً بعدي

وهل جارتنا بالبئيل الى الحيمى
 على عهدنا ، أم لم تدوما على العهد ؟

So I asked about him and one said to me: This is Qais Majnun. His father took him as a suppliant to the House and he has just come from the tomb of the Messenger of Allah, Allah bless him and his family and give him peace. And he prayed him there to reveal what was wrong with him. For he worked such harm on himself that his enemies pitied him. He said: Bring me so I may breathe the air of Najd. So they brought him to Najd but we were afraid lest he might throw himself off one of the crags. And if you want a reward approach him and tell him that you come from Najd.

So I approached him and came near and they said to him: Abu Mahdi, here is a man who has come from Najd.

Then he sighed a deep sigh so I thought that his liver would split. He started to ask me about one wadi after another and one place after another. And I told him and he wept hot tears and was pained in heart. So he began to recite:

O would I knew of double peaked Qana
Do they change in the nights after me?
Is our girl at Batil near Hima true
To our bond or does the bond not last?

Majnun's desire to be taken to Najd after his pilgrimage to Nekka suggests the idea that he has become more concerned with the higher aspects of his love for Laila. Najd means the highland in central Arabia and in terms of the child's body imagery there must be an ascent as the child moves from the seated position in the second fifth of the pattern to the middle and later fifths of the pattern. This is due to the fact that the articulatory constrictions begin in the lower part of the body in the seated position and then move to the upper parts where the ears and mouth for speech and eyes and hands for writing are found. Majnun's desire to feel the east wind in the highlands is also related to his love. The word saba, east wind, is a form of the root which produces sabwa which means to

By high winds when khuzami spreads
 On the wind will it arrive at Majd?
 What does a sand camomile do if it
 Travels at night over the dewy earth?
 Will my hair curls perish forever
 On this thin back at the fast pace?
 Will a camel's sound be heard ever
 Coming from high pasture to a valley?

Majnun and Laila's husband.

Majnun passed by Laila's husband as he was warning
 himself one winter day. And a cousin of his had come
 from Majnun's tribe on an errand. So he stopped by him
 and began to recite:

 behave like an infant, to be a young man deeply in love
 This east wind is chosen for this purpose since the
 rising sun symbolizes the beauty of the beloved after
 a night of love. The poem which Majnun recites in
 this context illustrates some of these ideas. It is
 a three part poem in which the first two couplets sug-
 gest the infant's quarrel with the nurse in the men-
 tion of the two peaks of mount Qana which the poet sus-
 pects have changed in the night of Laila. Batil comes
 a root meaning to separate and produces a word for
 virgin in batul. The middle two couplets suggest audi-
 tory communication as the odors of the flowers rise
 on the wind from the lower regions to highlands of the
 head where articulate speech is possible. The khuzami
 and camomile also suggest the nurse's breast turned
 into the mother's mouth in the positive oedipus. In
 the last two couplets we return to the lower regions
 as the hand moves down to put the written words on
 paper. The fast camel on which the poet sits spreads
 his locks on the wind and the valley into which he
 descends will ensure the submission which goes with
 the shift from four footed to two footed locomotion.

وعن علوياتِ الرياحِ ، اذا جرتْ
 بريحِ الخزامى ، هل تهبُّ على نجدٍ ؟
 وعن أقعوانِ الرملِ ما هو فاعلُ ،
 اذا هو أنشَرى ليلةً يَبْزَى جَعْدُ ؟
 وهل أقضنَّ ، الدهرَ ، أفنانَ لَيْثِي
 على لاحقِ المتنبي ، مُندَلِقِ الرَّخْدِ ؟
 وهل أسمنَ ، الدهرَ ، أصواتَ هَجْبةٍ
 تحدرُ من ثَشْرِ خَصْبٍ الى وَهْدِ ؟

المجنون وزوج ليلي

مرَّ المجنون بزوج ليلي وهو جالس يصطلي في يومٍ شاتٍ ، وقد
 أتى ابنَ عمِّه له في حِمَى المجنونِ طاجيةً ، فوقفَ عليه ثم انشأ يقول :

بِرَبِّكَ اهل ضمنت إليك ليلي ،
قيل الصبح ، أو قبلك فاما ؟

وهل رقت عليك قرون ليلي
رفيف الأحنونة في نداه ١٦

قال : اللهم اذ حلقتني فتعم ، قال : قبض المجنون بكنا يديه
قبضتين من الجمر ، فما فارقهما حتى سقط مفتياً عليه ، وسقط الجمر
مع لحم راحته ، وعصر على شفته فقطعهما ، فقام زوج ليلي مغموماً
بفعله متعجباً منه فضى .

في جبلي نعمان

إن أهل المجنون خرجوا به معهم الى وادي القري قبل نوحه
ليمتاروا ، خوفاً عليه من ان يضع او يهلك ، فمروا في طريقهم
بجبلي نعمان ، فقال له بعض فتيان الحية : هذان جبلا نعمان ،
وقد كانت ليلي تنزل بهما .

By your Lord! have you embraced Laila
A little before dawn or kissed her mouth?
Or have Laila's curls shaken for you
With the camomile's shaking in its dew?

He said: O Allah if you adjure me, then yes. He said:
Then Majnun took in both hands two handfuls of stones
and did not let them go until he fell in a faint. And
the stones fell down from the palms of his hands and he
bit his lips and cut them. Then Laila's husband arose
saddened at his action and went away.

On two peaked Na'man.

The family of Majnun took him with them to the Wadi
Qura before his estrangement seeking pasture and fearing
for him lest he be lost or perish. And they passed on
their way the twin peaks of Na'man. And one of the men
of the tribe said to him: These two peaks are Na'man and
Laila has settled near them.

This two part poem follows up on ideas hinted at in
the previous one. The first couplet is relatively pas-
sive and right brain since it merely asks a question
about an event over which neither the poet nor his words
have any control. He envies Laila's husband the warmth
of her body on a cold night just before sunrise when
one's mouth is most in need of the nurse. But the words
of the couplet bear little evidence of the poet's own
peculiar kind of activity. This first becomes apparent
in the second couplet where Laila's curls are compared
to the camomile which lets its dew fall when stirred
by the night breeze. Here the comparison of waste pro-
ducts in the thought of hair as excretion to the dew
as ink in the white flower of the camomile prettily
suggests the poet's power to write his words on paper
and thus immortalize them in a way which is not pos-
sible for a transient sexual experience. The spilling
of the dew in the night reverses the image.

He said: What winds blow from their region?

They said: The east.

He said: By Allah I will not leave this place while the east wind blows.

So he stayed and they went seeking pasture and returned to him and stayed with him three days while the east wind blew. Then he went off with them and was inspired to say:

O twin Na'man peaks lonely in Allah!

The east wind's way as the breeze breaks me
Its cool is good and heals my fever

In the liver and only her root remains
For the east wind when it blows

On a grieving soul, her desire grows

Departure of Laila's folk.

When Laila's father and her family forbade Majnun marrying her, he ceased not to watch their tents when they were there. So they complained to the authority and he made his blood free to them. And they informed him of that but he was not afraid. And he said: Death is sweet to me. Would they would kill me!

This poem also continues themes from the previous two poems. The three part structure makes the first couplet again emphasize the tactile communication habits in the two peaks that represent the bad nurse's two breasts. Then the passion of the east wind cools the lover's liver. The weight of the liver is dependent on the large amount of blood it contains and that is related to the motion of the heart which responds to deep feeling. The fluency of speech is thus tied to the circulation of the blood. The visual communication habits appear in the feminine wind and soul which are tied to Laila as the nurse with whom the poet identified. This union ensures his submission.

قال : فايّ الريح يأتي من ناحيتها ؟

قالوا : الصبا .

قال : فوالله لا أرى هذا الموضع حتى تهبّ الصبا .

فأقام ومضوا فامتاروا لأنفسهم ، ثم أتوا عليه فأقاموا معه ثلاثة

أيام حتى هبت الصبا ، ثم انطلق معهم فأنشأ يقول :

أبا جَبَلَتِ نَعْمَانُ ! باللهِ خَلِيَا

سَبِيلَ الصَّبَا بِخُلُوصٍ إِلَيَّ نَسِيهَا

أَجِدْ بَرْدَهَا ، أَوْ تَشْفِ مِنِّي حَرَارَةً

عَلَى كَيْدٍ ، لَمْ يَبْقَ إِلَّا صَيْبُهَا

فإنَّ الصَّبَا رِيحٌ ، إِذَا مَا تَنَسَّتْ

عَلَى نَفْسٍ حَزُونٍ ، فَجَلَّتْ هَبُّهَا

ارتحال اهل ليلي

لما منع أبو ليلي وعشيرته المجنون من تزويجه بها كان لا يزال

يفشى بيوتهم ويهجم عليهم ، فشكوه الى السلطان فأهدر دمه

لهم ، فأخبروه بذلك فلم يرعه وقال : الموت ازواج لي ،

فليتهم قتلوني !

فلما علموا بذلك وعرفوا أنه لا يزال يطلب غرة^١ منهم ، حتى
 إذا قرءوا دخل دورهم ، فارتحلوا عنها وأبعدوا .
 وجاء المجنون عتبة فأشرف على دورهم فإذا هي منهم بلائع^٢ .
 فقص منزل ليلي الذي كان بيتها فيه ، فالتصق صدره به وجعل
 يبرغ^٣ خديه على ترابه ويكي ، ثم انشأ يقول :

أبا خرجاتِ الحمي ، حيثُ نَحَلُوا
 بذِي سلمٍ ، لا جادَ كنْ ربيع^٤
 وخبائكِ ، اللاتي بُمَرَجِ القوي ،
 بِلينِ يلى ، لم تَلِهِنَّ رُبوع^٥
 نَدِمْتُ ، على ما كان مِنِّي ، ندامة^٦ ،
 كما يندمُ القبونُ حين يبيع^٧
 فقدتُكَ من نَصْرِ شَعاعٍ ، فأني
 نيتُكَ عن هذا ، وأنتَ جميع^٨

When they knew this and understood that he would not cease to search for forgiveness of them so that he entered their tents when they were gone they parted from him and moved.

And Majnun came at evening and looked down on their tents and behold they were empty. So he went to the place where Laila's tent was and hugged the ground there and rubbed his cheeks in the dust and wept. Then he began to recite:

O fields of the tribe when they went
To Dhu Salama, may pasture not be good
Your tents which at dune's turning
They lamented, may rains not wet them
I grieved sadly at what hurt me as
The fool grieves when he is tricked
I lost you from a distracted mind
I rejected you from it, you the essence
You neared me who was not near, peaks
Were in you that could not be climbed

In this five part poem the touch communication habits are shown in the curse which Majnun puts on the fields where Laila's departed tribe now graze. The falling rain is forbidden to wet their tents to indicate the descent theme. In the middle couplet the role of speech in conveying truth is alluded to in the trickery of tribe who have treated Majnun like a fool by running away from him. And while speech is capable of some kind of true representation it is not as reliable as writing since its mobility prevents it from being as carefully tested as writing. In the fourth couplet Laila is called the essence, the one who gathers all within herself and thus expresses the ascent theme as the child learns to stand upright. This point is seen more fully in the last couplet where the mountain peaks serve as a lookout point which is however forbidden to the lover. Thus even vision fails.

His visit to Laila and the women.

Khalid ibn Jamil and Khalid ibn Kulthum mention in the stories which they wrote that Laila promised him before he became confused to visit him at night when she found an opportunity for it. And he waited a while to send to her in good faith for she had promised but delayed. And he came to her folk on a certain day and the men were away. So he sat with the women of her folk's courtyard where she had heard him speak. And he spoke long with them and then said: Shall I recite for you some verses which I made this very day? They said: Certainly. So he recited to them:

O for anxious men who stripped me
Early and late almost destroying me
What excuse for an easy debtor
Who refused, delayed pay and denied?

This five part poem is a reproach to Laila for not having visited him as she promised. The complaint is addressed to men who have robbed the poet and who are therefore in debt to him as the nurse seems to be in debt to the infant when she does not meet his expectations. Laila is that nurse who appears in male form since the nurse's breast is thought of as a masculine symbol by the child. In the second couplet the poet points out that there is no excuse for the failure to pay the debt. The delay is thus a kind of low behavior which suggests the descent theme in the second fifth of the pattern. In the middle couplet the criticism of the debtor is acknowledged as true. The verbal root h-d-th points to the auditory communication habits which have broken down in the relation between the lover and beloved. Since the poem is being recited to Laila's women who do not understand what

فقرَّبْتُ لي غيرَ القريب ، واشرفت
إليكِ ننايا ما لمنْ طُلُوعُ^١

زيارته ليلي مع لسوة

وذكر خالدُ بن جَبيل وخالدُ بن كلثوم في أخبارهما التي صنعها
أن ليلي وعدته قبل أن يحتلِطَ أن تستريحَ ليلةً ، إذا وجدتِ فرجةً^٢
لذلك ، فمكثت مدةً يرأسها في الوفاء وهي تعدّه وتُسَوِّفُه ، فأقَى
أهلها ذاتَ يومٍ والحيُّ^٣ 'خلُوف' ، فجلس إلى نسوة من أهلها حجرةً^٤
منها بحيث تسمعُ كلامه ، فعادتهن طويلاً ثم قال : ألا أنشدُ كنْ^٥
أبياتاً أحدثتها في هذه الأيام ؟ قلن : بلى ، فأنشدن :

يا لكرجالٍ لِهَمَّ باتَ يَعْرِوَنِي ،
'مُسْتَطَرَفٍ' وَقَدِيمٍ كَادَ يُبْلِيَنِي^٦

مَنْ عَاذِرِي مِنْ غَرِيمٍ غَيْرِ ذِي عُسْرِ ،
يَا بِي فَيَسْطَلُّنِي دَيْسِي وَيَلْثَوْنِي^٧

لا يُعِيدُ التَّقْدَرُ مِنِّي حَتَّى ، فَيُنْكِرَهُ ،
 وَلَا يُجَدِّثُنِي أَنْ سَوْفَ يَقْضِيَنِي ،
 وَمَا كَثُرَ لِي شُكْرٌ ، لَوْ يُولَفِقُنِي ،
 وَلَا مُنَايَ سِوَاهُ لَوْ يُؤَانِفُنِي
 أَطْمَئِنُّ وَعَصَبَتُ النَّاسَ كُلَّهُمْ
 فِي أَمْرِهِ وَمَوَاهٍ ، وَهُوَ يَعْصِيَنِي

قال : قلن له : ما أنصفك هذا الغريمُ الذي ذكرته ! وجعلن
 يتضاحكُنَّ وهو يبكي ، فاستجبتُ ليلي منهنَّ ورقتُ له حتى
 بكتُ ، وقامت فدخلت بيتها وانصرفت هو .

ترسمه لمنزل ليلي

كان المجنون ابناً عم يأتياه فيحدثانه وبُسلبانه ويؤانسانه ،
 فوقف عليها يوماً وما جالسان ، فقال له : يا أبا المهدي ألا تجلس ؟
 قال : لا ، بل أمضي إلى منزل ليلي فأتريه وأرى آثارها فيه ،
 فأشفي بعض ما في صدري بها .

He removes no criticism from my due
Denies, speaks not to me lest he ruin me
No thanks is like my thanks if he's true
Nor my wish other than him if he is true
I yield to him and oppose all men on
His behalf and in his love but he opposes

He said: And they said: How unfair is this debtor
whom you have mentioned! And they started to laugh and
he wept and Laila was ashamed of them and pitied him in
her heart as she wept. And she arose and went into her
tent and he went away.

He watches the traces at Laila's camp.

Majnun had two cousins who came to him and conversed
with him and consoled him and pitied him. . . And he met
them one day and they were sitting. They said to him:
O Abu Mahdi, sit with us. He said: No, for I am going
to Laila's camp to watch the traces and see her remains
there. Thus I soothe some of the trouble in my breast.

she has done this break down of communication is especially telling. Laila cannot speak for fear of betraying her guilt but she must hear her reproach. The ascent theme is seen in the fourth couplet where the poet puts the case that the debtor may be true and then he would know what thanks and good wishes were like. This would be a real ascent to higher things. In the last couplet the lover yields to the one who mistreats him to suggest the submission theme as the child shifts from four footed to two footed locomotion.

They said to him: We will go with you.

He said: Then you will do what is good and fine.

They stayed with him until he came to Laila's camp and he stood there a long time following her tracks and standing in one place and another and weeping. Then he said:

O my friends stay with me at a camp

Time has passed over it, what a time!

I see love's return that kills me

It was enough for me in its beginning

No good in love with no trouble in it

As if its owner were struck in the heart

If a reproacher says: Slow, he yields

Love says: But he means something else

Once he brought despair and killed me

Then he hoped cheerfully to revive me

This five part poem deals with the theme of the last watching the traces at the abandoned campsite of his beloved. The situation is that of the adult who returns to his past experiences with the nurse and is similar to the theme of the mirror by means of which we can see our own faces. Plato's myth of the cave, Paul seeing through a glass darkly, Dante's circles of the Trinity reflecting each other, Hamlet's play as holding the mirror up to nature, and Faust's sight of Gretchen in the mirror are examples. The first couplet of this poem makes time the bad nurse. Love as the killer in the second couplet implies the descent theme. The word qarar in the middle couplet can mean bad language and this added to the blow at the heart which supplies the fluency of speech suggests auditory communication. In the fourth couplet love relents and allows for a bit of the ascent theme and in the last couplet the idea of a visual resurrection is shown to be a part of the last judgment.

فقال له : فتنن معك .

فقال : اذا فعلنا اكرمتنا واحسننا .

فقاما معه حتى اتى دار ليلي ، فوقف بها طويلا يتتبع آثارها
ويبكي ويقف في موضع موضع منها ويبكي ، ثم قال :

يا صاحبي أليسا بي بمنزلة ،

قد مرّ حين عليها أليسا حين

إني أرى رجعات الحب تقتلني ،

وكان في بدنها ما كان يكتفيني

لا خير في الحب ليست فيه قارعة ،

كان صاحبها في تزوّج مومتون

إن قال عذّاله مهلا ، فلان لهم ،

قال الموي : غير هذا القول يعنيني

ألقى من البأس طارات فتقتلني ،

وللرجاء ، بشاشات فتعنيني

انصراف النساء عنه

وقال هشام بن الكلبي عن أبي مسكين : إن جماعة من بني عامر جدّهم قالوا :

كان رجل من بني عامر بن عقيل يقال له : قيس بن مُعَاذ ، وكان يُدعى المجنون ، وكان صاحبَ غَزَلٍ ومجاليةٍ للنساء ، فخرج على فاقة له يسير ، فمرّ بأمرأة من بني عقيل يقال لها : كريمة ، وكانت جبيلة عاقلة ، معها نسوة ضرفتّه ودعوتّه الى الغزول والحديث ، وعليه حُلَّتَانِ له فاختران وطبيلسان وفلتنسوة ، فنزل فظلم بمحدثهنّ ويفسدنهنّ ومنّ أعجب نبي به فجا برى ، فلما أعجبه ذلك منهنّ عثر لمن فاقته ، وقلنّ إليها فجمعنّ يشرينّ وبأكلنّ الى ان امسى .

فأقبل غلام شاب حسن الوجه من حبيهنّ فجلس اليهنّ ، فأقبلنّ عليه بوجوههنّ يقلنّ له : كيف ظلمت يا منازل اليوم ؟ فلما رأى ذلك من فعلينّ غضب ، فقام وتركهنّ وهو يقول :

أأعيرُ ، من جبراً كريمةً ، فاقيني ،
ووصلني مفرووشٍ يوصل منازلي
إذا جاء فعقمنّ الحلي ولم أكنّ
إذا جئت أرقى صوت تلك الخلايل

The women leave him.

Hisham ibn al Kalbi from Abu Miskin said that some folk of the Banu 'Amr told him:

A man of the Banu 'Amr ibn 'Uqail said that Qais ibn Mu'adh who was called Majnun was a flirt and good at entertaining women. So he went on a journey with a camel of his and passed by a woman of the Banu 'Uqail who was called Karima and she was a beautiful lady. With her were women who knew him who called to him to descend and talk. And he was wearing two fine garments and a scarf and cap. So he descended and talked and recited for them and they were delighted with him as it seemed. When he had pleased them thus he slaughtered for them his camel and they arose and started to roast and eat it until evening.

Then a young boy with a beautiful face of their tribe came and sat with them. And they turned to him and said to him: What are you doing today O Munazal? When he saw these actions of theirs he was angry and stood up and left them as he said:

Do I kill my camel for Karima's sake

And my coming spread for Munazal's coming?

When he came bangles tinkled, I wasn't

Pleased when I came with bracelets' sounds

This episode repeats facts given earlier in order to emphasize the idea that the positive oedipal quarrel which exists between Majnun and Laila's husband, her father and his own father began in this quarrel with Munazal. More importantly this quarrel is shown to have its antecedents in the slaughter of Majnun's camel in order to gain favor with the women. The fact that the camel goes without water for long times levels a reproach at the nurse, as does the bravado meal which Majnun treats the women to. These pre-oedipal facts must not be overlooked.

He said: And the youth said to him: Come we will wrestle or contend in archery. So he said: If you want this let's go to where you won't see them and they won't see you. Then if you wish I'll do it. And he said:

If we contend in solitude I'll win it
If he shoots an arrow for her he'll win

Laila's passion for him.

And Ibn al Kalbi said about this story: Then it happened he put on his coat and rode his camel and confronted them. And he found Laila sitting by her tent. She had friends with her that day and he was dear to her heart and she loved him. With her were girls who were talking with her. So he stood by them and greeted them and they called to him to come down and they said to him: Is there any news of things which do not concern you such as Munazal or others?

He said: Yes, by my life.

So he came and stayed till evening. And she wanted to know whether he felt for her as she for him and she made him talk for hour after hour and she talked of many things. And her beauty was fixed in his heart and his feeling.

While she was talking there came a man of the tribe and she called to him and whispered to him for a long time. Then she said to him: Go away. And he went away and she looked at the face of Majnun that had changed and paled and looked grievous at what she did. And she was inspired to say:

This episode was also given earlier. The mysterious man who whispers to Laila in Majnun's presence is a representative of those aspects of the external world which represent a different structure from that of the child's spoken syntax. But for that Laila would be wholly Majnun's friend. Munazal may be an arrow since Qais (Majnun) means bow.

قال : فقال له النبي : هَلُمَّ تَتَصَارَعْ أَوْ تَتَنَاضَلْ ، فقال له : إن شئت
ذلك فَنُفِّسْهُنِي إِلَى حَيْثُ لَا تَرَامُنْ وَلَا يَرَبِّتُكَ ، ثُمَّ مَا شِئْتَ
فَافْعَلْ ، وقال :

إذا ما انتفخنا في الحلاء نَفَخْنَاهُ ،
وإن يَرَمَ رَشَقًا عندها فهو فاضلي

شغف ليلي به

وقال ابن الكلبي في هذا الخبر : فلما اصبحا ليس لحلة وركب
فاقته ومضى متعرجاً لمن ، فألقى ليلي جالةً بفناء بيتها ، وكانت
معهن يومئذ جالة ، وقد علقَ بقلبها وهويته ، وعندها جويثريات
يحدثننها ، فوقفَ بهنَّ وسلَّم ، فدعوته إلى النزول وقتلن له :
هل لك في محادثتي مَنْ لَا يَشْغَلُهُ عَنْكَ مُنَازِلٌ وَلَا غَيْرُهُ ؟
قال : إني لَعَمْرِي .

فَنَزَلَ وَقَعَلَ فَعَلَّتْهُ بِالْأَمْسِ ، فَأَرَادَتْ أَنْ تَعْلَمَ هَلْ لَهَا عِنْدَهُ
مِثْلُ مَا لَهَا عِنْدَهَا ، فَبَعَثَتْ تُعْرِضُ عَنْ حَدِيثِ سَاعَةٍ بَعْدَ سَاعَةٍ
وَتُحَدِّثُ غَيْرَهُ ، وَقَدْ كَانَ عُلِقَ حُبُّهَا بَقَلْبِهِ وَشَغَفَهُ وَاسْتَلْبَحَهَا .

فِينَا هِيَ مُحَدِّثُهُ إِذْ أَقْبَلَ فَقِي مِّنَ الْحَيِّ فَدَعَتْهُ فَسَارَتْهُ سَرَّاراً
طَوِيلًا ثُمَّ قَالَتْ لَهُ انصرف ، فانصرف ، ونظرت إلى وجه المجنون قد
بَغِيْرَ وَامْتَنِعَ وَشَقَّ عَلَيْهِ مَا فَعَلَتْ ، فَأَنْشَأَتْ تَقُولُ :

كَلَانَا مُظَرَّرٌ لِقَارٍ بُنْفَا ،
وَكُلٌّ ، عِنْدَ حَاجِبٍ ، مَكِينٌ

تَبْلَغُنَا الْعَبُونَ مَقَالَتَيْنَا ،
وَفِي الْخَلِيلِ نَمَّ حَرْمَى دَفِينٌ

- قد نبت هذا الشعر متقدماً سفلما سمع هذين البيتين شقيقاً شقيقاً
عظيمةً وأغمي عليه فكث كذلك ساعة ، ونضجوا الماء على
وجهه حتى أفاق ، وتمكن حب كل واحد منهما في قلب صاحبه وبلغ
منه كل مبلغ .

سبب ولوعه بليلي

حدثني عمي عن أبي تمام الجعدي قال :

لا يُعرفُ فينا مجنونٌ إلا قيسُ بنُ الملوّح .

قال : وحدثني بعضُ العشيرة قال : قلتُ لقيس بن الملوّح قبل

أن يُخالطَ : ما أعجبُ شيءٍ أصابك في وجدك بليلي ؟

قال : طرقتنا ذات ليلة أضيافٌ ولم يكن عندنا لهم أدمٌ ، فبعثني

أبي إلى منزل أبي ليلى وقال لي : اطلب لنا منه أدمًا ، فأتيتُ فوقفْتُ

على خبائه فصيحْتُ به .

Both are openly hated by men
Each of us firm with his friend
The eyes tell us of our words
In both hearts then love is buried

I have noted these verses earlier. When he heard the words he sighed a deep sigh and fainted away and stayed that way an hour. And the love of each one went out to him in a heartfelt way and deeply.

The reason for his passion for Laila.

My uncle related to me from Abu Thumama al Ja'di saying: Majnun was not known to us other than as Qais ibn Malawwah.

Someone of the family told me: I said to Qais ibn Malawwah before he became deranged: What wonderful thing has befallen you in your love of Laila?

He said: A guest came to us on a certain night and we had nothing to give him. So my father sent me to Laila's father's house saying: Get something to eat from him. So I came to him and stood at his tent and called to him.

This episode has something of the same purpose as the previous one in emphasizing that Majnun's quarrels with various father images as proof of his love of Laila has antecedents in the quarrel with the nurse. Thus the development of the tactile communication habits was shown to lie at the basis of the auditory communication habits. So when Majnun is sent to the tent of Laila's father to borrow something as food for a guest she pours oil into his jug but became so absent-minded in her love that the oil overflows and bathes their legs. Thus she plays the bad nurse who gives too much instead of too little. This is the origin of the flood theme which in the stories of Gilgamesh and Noah destroys most of mankind's words but preserves a few for immortality. The second part of the story deals with the auditory communication habits when Maj-

So he said: What do you want?

I said: A guest has come to us and there is no food in the house for them so my father sent me to seek food from you.

He said: O Laila, bring him something from the jar and fill his jug for him with oil.

So she came and I had a jug with me and she began to pour oil in it and to talk. And the conversation delighted us so that she poured the oil and it filled the jug and we did not know it was full. But it flowed on our legs were bathed in oil.

And I went a second time to them seeking fire and gave it and I was suffering from the cold. So she brought the fire for me in a fire drill and gave it to me and stood talking.

And while the fire drill was flaming I was penetrated with cold as I made the fire by it. And all the time I burned I kept drilling as I was making the fire by it. No cold remained in me except behind my genitals. But I did not know what I was doing. So he recited:

O my meeting the east wind and my love

Longing for the cool teeth of Umm Hassan

nun comes seeking fire. As he operates the fire drill Majnun shows that he has taken over the role of the nurse and instead of receiving something from her is returning the warmth which he wanted from her to her. This warmth is the positive oedipal love of the mother which warms his whole body except for behind his genitals. His chastity signifies that it is speech which is being created just as the Son in the Christian Trinity is generated by the father, not made as other things are made. The three part poem which is produced has a tactile reference in the first couplet. The cool teeth of Laila are what he longs most for. The wine which appears on them in the second couplet suggests the flow of speech. The visual communication habits are seen in the last couplet as the lightning flashes on the cloud tops.

فقال : ما تشاء ؟

فقلت : طَرَقْنَا ضَيْفَانٌ وَلَا أَذَمَ عِنْدَنَا لَهُمْ فَأَرْسَلَنِي أَبِي تَطْلُبُ
مِنْكَ أَدَمًا .

فقال : يا بلي ، أخرجني إليه ذلك النحوي^١ ، فاملئي له إناءه
من السن .

فأخرجته وممي فَعَقِبُ^٢ ، فجعلت تصب السن فيه وتتحدث ،
فألهانا الحديث ، وهي تصب السن وقد امتلأ القَعْبُ^٣ ، ولا نعلم
جيباً ، وهو يسيل حتى استنقعت أرجلنا في السن .

قال : فأتيتهم ليلة ثانية أطلبُ فاراً ، وأنا مُتَلَفِّعٌ^٤ ببردي لي ،
فأخرجت لي فاراً في عطية^٥ فاعطينيها ووقفنا نتحدث .

فلما احترقت العطية خرفت من بردي خيرةً وجعلت النار
فيها ، فكلما احترقت خرفت أخرى وأذكيبت بها النار حتى لم يبق
علي من البرد إلا ما وارى عورتي ، وما أغفل ما أصنع . وأنشدني :

أَسْتَقْبِلِي نَفْعَ الصَّبَا ، ثُمَّ شَأْنِي
بِبَرْدٍ تَسَايَا أَمْ حَسَانَ شَائِنِي

كَانَ عَلَى أَنْبِيَائِهَا الْحَمْرَ تَشْبِهَا
بِمَاءِ النَّدى ، مِنْ آخِرِ اللَّيْلِ ، عَانَتْ
وَمَا شَيْئُهُ ، إِلَّا بِمِثْرِ تَفَرُّسٍ ،
كَاشِمٍ فِي أَعْلَى السَّحَابَةِ بَارِقٌ

وَمِنْ النَّاسِ مَنْ يَرَوِي هَذِهِ الْآيَاتَ لِنُصْبِيبٍ ، وَلَكِنْ هَكَذَا
رَوَى فِي هَذَا الْجَبْرِ .

حَدِيثُ الْأَصْمَعِيِّ عَنْهُ

سَمِعْتُ^١ الْأَصْمَعِيَّ يَقُولُ ، وَقَدْ نَذَاكَرْنَا مَجْنُونَ بْنَ عَامِرٍ ، قَالَ :
هُوَ قَيْسُ بْنُ مُعَاذِ الْمُقْبِلِيِّ ، ثُمَّ قَالَ : لَمْ يَكُنْ مَجْنُونًا إِنَّمَا كَانَتْ بِهِ
لَوْنَةٌ ، وَهُوَ الْغَائِلُ :

أَخَذَتْ عَاسِنٌ كُلَّ مَا
صَفَتْ عَاسِنُهُ بِجُسْنِهِ
كَادَ النَّزَالُ يَكُونُهَا ،
لَوْلَا الشَّرَى وَنَشُوهُ قَرْنُهُ

As if on her teeth wine were mixed
With dewy water, virgin as the late night
I see it not but by a roving eye
As lightning glimpsed on a cloud's top

Some people ascribed these verses to Musaib but they
are told thus in this story.

Narrative of al Asma'i about him.

('Abd al Samad al Muadhdhal said:) I heard al Asma'i
say as we were talking of Majnun of Banu 'Aar: He was
Qais ibn Mu'adh al 'Uqaili. Then he said: He wasn't
insane but had a weakness. And he said:

She kept goodness each time
His goodness thinned his beauty
Almost the gazelle became her
But for head and height of his horn

Al Asma'i was a great scholar who lived more than a
century after Majnun's time but who had a vast knowledge
of the desert poets from the earliest times. He re-
jects the idea of Majnun's insanity and thus suggests
that his poetry is true to the inner world of commun-
ication even though it portrays conflicts which can
lead to abnormal behavior in the external world.

The poem which he quotes has a two part structure
in which the first couplet refers to Majnun's relation
to Laila. He is like the starving infant who thins;
she is like the nurse whose strength is unaffected by
the infant's dependence on her. This suggests right
brain passivity.

The more active left brain experience is seen in
the second couplet where Majnun appears as a gazelle
who has identified with his beloved except for his
horns and head. The horns imply male aggression as
seen in speech and writing.

He said: And he said:

I never saw Laila after an hour's wait
At Khaif Mina throw the Muhassab stone
The stone seemed as she threw like
Hail at the end of the painted fingers
I came to Laila on the morrow like
A watcher at dawn as western stars set
O you left a corpse, O Umm Malik
Where will you go as the wind blows?

The most tenderhearted of men.

(Ibrahim ibn Sa'd said:) A man of 'Udhra came to me on an errand and the talk was of love and lovers. I said to him: Were your folk more tenderhearted or the Banu 'Amr? He said: O we were the most tenderhearted folk. But the Banu 'Amr conquered us in Majnun.

The above poem was given earlier and is repeated here so the the authority of al Asma'i will strengthen the idea that Majnun was not mad since his work is recited by so great a scholar. The idea that poets are insane and purveyors of falsehoods is already found in Plato and earlier sources. The term lautha can also mean a wound, or vigor.

The clan of the 'Udhra were famous for their love poets such as Jamil who wrote for his beloved Buthaina. The root from which their name comes, 'dhr, can mean to make an excuse, to be circumcised, to be virgin, to give excrement. It thus suggests the continuity between the infant's quarrel with the nurse's breast and the giving of fluent speech in the positive oedipus. The circumcised penis and the nipple of the breast are meant to resemble each other and the giving of dirty words to the father balances the tender heartedness toward the mother. Majnun's greatness in this respect is acknowledged even by the Banu 'Udhra.

قال : وهو القائل :

ولم أرَ ليلي ، بعد موقف ساعة
بجَيْفٍ مِنِّي ، ترمي جِيارَ المحصبِ

ويُبْدي الحصى منها اذا قَذَقَتْ به
من البُرْدِ أطرافَ البَنانِ المخضِبِ

فأصبحتُ ، من ليلي ، الغداة ، كناظِر
مع الصبح ، في أعقابِ نجمٍ مُتَرَبِّبِ

ألا إنما غادَرَتْ ، يا أمَّ مالكِ ،
صدى ، أينما تذهبُ به الريحُ يذهبُ

أرق الناس قلوباً

أتاني رجل من عذرة حاجة ، فجرى ذكرُ العشق والعشاق ،
فقلتُ له : أنتم أرق قلوباً أم بنو عامر ؟ قال : إننا لأرق الناس
قلوباً ، ولكن غلبتنا بنو عامر بمجنونها .

صفات المجنون

أنا رأيت مجنون بني عامر ، وكان جبيل الوجه أبيض اللون قد
علاه شعوب ، واستفدته فأنشدني قصيدته التي يقول فيها :

فدكرت ليلى والسنين الحوليا ،
وابلم لا أعدي على الشهر عاديا

أخبرني محمد بن الحسن الكندي خطيب مسجد القادسية قال :
سمعت أبا عثمان المازني يقول : سمعت معاذاً وبشر بن الفضل
جيباً ينشدان هذين البيتين ويتنبأانها لمجنون بني عامر :

طيمت بليلى أن ربيع ، وإنما
تقطع أعناق الرجال المطامع

ودابت ليلى في خلاه ، ولم يكن
شهود ، على ليلى ، عدول مقانيع

Description of Majnun.

('Abd al Jabbar ibn Musahiq said:) I saw Majnun of the Barni 'Amr and he had a handsome face of the whitest color set off by gray hair. I asked him to recite and he spoke one of his qasidas in which he says:

I recalled Laila and the past years
And days whose joy I'll not see return

And Muhammad ibn al Hasan al Kindi, the preacher of the mosque at Qadasiyya said: I heard Abu 'Uthman al Mazini say: I heard Mu'adh and Bishr ibn al Mufaddal both recite these two verses and ascribe them to Majnun:

I wanted Laila to return but
Desire cut off the neck of the men
I lend to Laila in solitude but
No witness for Laila forgoing content

The couplet which stuck in the memory of 'Abd al Jabbar makes the first half present the poet's memory of Laila in a passive manner without much of a hint of the conflict involved in the action. The conflict appears in the second half where the regret at lost joy surfaces.

Abu 'Uthman's memory of the two verses has something of the same pattern. The first couplet has a violent enough action but it is the men, the infant, who must suffer it passively as the bad nurse takes the breast out of reach and thus seems to take off one's head as Majnun lost Laila.

In the second couplet the activity of the child in the poet is seen as he sings for, lends to Laila and finds her content with what he borrows or gives to her. Thus desire or good taste is justified.

Judgment on Majnun's poetry.

'Ubaid Allah ibn al 'Anbari from a man of his folk whom he passed judgment on when justice required it. Al 'Anbari thought he would attack him since he went away angry. Then he met him on the road and he took his mule by the bridle and he was very strong. So he said to him: Stop, O 'Ubaid Allah!

I wanted Laila to return but
Desire cut off the head of the man

Then 'Ubaid Allah said:

I claimed Laila in solitude but
No witness for Laila forgoing content

He let loose of the bridle. Al Suli said about this story: These two verses belong to al Ba'ith. That is what he said. I don't know if they are his words or a story of Abu Khalifa!

Laila's visit to him.

When the mind of Qais ibn Malawwah became confused and he left off eating and drinking, his mother went to Laila and said: Qais has lost his mind for love of you. He has left off eating and drinking. If you would come to him a while I could hope that some of his wits might return to him.

This story puts the two couplets just discussed in a new context. A man who feels he has been unjustly treated quotes the first couplet against his judge. The judge matches this with the second couplet and so escapes fury of the plaintiff. In the same way the passive right brain experience is balanced by the more active left brain. But the anthologist has his doubts about the origin of the poetic effects.

القضاء بشعر المجنون

قضى عبيد الله بن الحسن العنبري على رجل من قومه قضية
أوجبها الحكم عليه ، وظن العنبري أنه تحامل عليه وانصرف مغضباً ،
ثم لقيه في طريق ، فأخذ يلجام بغلته وكان شديداً أبدأ ، ثم قال له :
إيه يا عبيد الله !

طبعْتُ بليلى أن تربع ، وإنما
تقطع أعناق الرجال المطامع
فقال عبيد الله :

وبايت ليلي في تلاء ، ولم يكن
شهود عدول ، عند ليلي ، مقانيع
خل عن البغلة . قال الصولي في خبره هذا : واليتمان البعيت .
مكذا قال ، فلا أدري أمن قوله هو أم حكاية عن أبي خليفة .

زيارة ليلي له

لما اختلط عقل قيس بن الملوّح وترك الطعام والشراب ، مضت
أمه إلى ليلي فقالت لها : إن قيساً قد ذهبُ جُحِكٍ بعقله ، وترك
الطعام والشراب ، فلو جئته وقتاً لرجوت أن ينوب إليه
بعض عقله .

قالت ليلي : أما نهاراً فلا لأنني لا آمنُ قومي على نفسي ولكن
ليلاً . فأتته ليلاً فقالت له : يا فيس ، إن أمك ترعمُ أنك 'جِنِيتُ'
من أجلي وتركْتَ المتَّعَمَ والمُشْرَبَ ، فاتَّوَرَأْتُ اللهَ وأبقو على نفسك ،
فبكى وأنا يقول :

قالت 'جِنِيتُ' على أبشر ، قلتُ لها :
الحبُّ اعظمُ مما بالمجانين
الحبُّ ليس يُفَيِّقُ ، الدهرُ ، صاحبه ،
ولمَّا يُصرِّعُ المجنونُ في الحينِ

قال : فبكيتُ معه ، ونعدتُا حتى كاد الصبحُ أن يُسْفِرَ ، ثم ودعتُ
وانصرفتُ ، فكان آخرَ عهدِهِ بها .

بيت يسبب جنونه

أخبرنا ابنُ المَرزُبَانِ قال : قال القَحْطَانِيُّ : لما قال المجنونُ :

قضاها لغيري وابتلاني بحبِّها ،
فهلَّا بشيءٍ غيرِ ليلى ابتلاني ؟

'سَلِبَ عَظْلُهُ .

Laila said: But it is day and I do not have faith in my people. Only at night. So she came to him at night and said: O Qais, your mother thought that you were going insane because of me and left off eating and drinking. But fear Allah and keep hold of yourself. And he wept and recited saying:

She said: You are mad with something
I said: Love is greater than madness
Love is not what its owner dies of
But yet Majnun is struck down now

And she wept with him and they spoke until dawn almost broke. Then she said farewell and went. This was his meeting with her.

The verse that caused his madness.

Ibn al Marsubani said that al Qahdhami said: When Majnun said:

He gave her to another, tested me by her
Why not test me with another than Laila?

His wits were taken.

In the first couplet Laila's and Majnun's mother's accusation that he is mad is rejected and in place of it the assertion is made that love is more than a madness. So the power of the nurse is negated and a calmer relation is substituted.

But in the second couplet the force of the conflict is acknowledged after all. When the quarrel with the nurse is shifted to the father one must claim that he is more powerful and that one must submit to him if one wishes to say that one does not quarrel with the nurse. That is the lesser crime.

And Jahsa told me this story from al Maimun ibn Harun that when he spoke this verse he was struck with leprosy.

Why was he called Majnun?

Al Hasan ibn 'Ali from Ibn 'Aisha said: He was called Majnun from these words:

No matter to your heart O Majnun leaving
Love if one sees not in its gift a desire?
Love and friendship joined in her heart
Both came to my heart on two occasions

Waki' told us from al Asma'i: Majnun wasn't insane. Love weakened his mind. He recited:

They called me Majnun when they saw
Yes, madness came to me from Laila
My nights, youth, fire weakened me
Then the softness from my low spirits

The first half of the couplet which drove Majnun mad deals with the establishment of the quarrel as shifted from the nurse to the father by providing the lover's beloved with a husband other than himself. This leads to the discrepancy between inner syntax and external structure. Since Laila's name means night when speech functions better than vision it is the syntax of speech which has to be related to the external world. And this conflict may be only temporary if the child develops its adult grammar. But suppose Majnun had been tested by another than Laila? Then there might have been a more fundamental maladjustment and the result would not have been poetry but leprosy, a lingering and mortal illness of estrangement. It could be worse but it is bad enough.

وحدثني جعظة هذا الخبر عن ميمون بن هارون أنه بلغه أن
لما قال هذا البيت يرمس^١ .

لماذا سمي المجنون ؟

أخبرني الحسن بن علي عن ابن عائشة قال : إنما سمي
المجنون بقوله :

ما بال قلبك يا مجنون قد خلعا ،
في حب من لا ترى في نيله طمعا ؟
الحب والرد نيطا بالفؤاد لها ،
فأصبعا في فؤادي ثائبين معا^٢

حدثنا وكيع قال : قال الأصمعي : لم يكن المجنون مجنونا ،
إنما جثته العتق^٣ ، وأنشد له :

يُسْمُونِي المجنون حين يرموني ،
نعم لي من ليل الغداة جنون^٤ !
لبالي يرمي في شباب وشيرة^٥ ،
وإذ لي من تخضر المبيتة لين^٦

أخبرني محمد بن المَرْزُبان عن المدائني : أنه ذَكَرَ عنده مجنون
بني عامر فقال : لم يكن مجنوناً ، وإنما قيل له المجنون بقوله :

ولملي لمجنون بليلي موكَّل ،
ولت قزوفاً عن مراها ولا جلدًا

إذا ذَكَرَتْ ليلى بكيتُ صَبَابَةً
لِتَذْكَارِهَا ، حتى يَبْلُ الْبُكَاءُ الْحَدَّ

أخبرني عمر بن جَبِيل المَكِّي عن عَوْن بن عبد الله العامري
أنه قال : ما كان والله المجنون الذي تَعَزُّونه إلينا مجنوناً ، إنما
كانت به لَوَّةٌ وسَهْوٌ أحدثها به 'حُب' ليلى . وأنشد له :

ولي من قَوَى ليلى ، الذي لو أبَتْهُ
جماعة أعدائي بكتُ لي غَبُونُهَا

أَوَى النَّفْسَ عن ليلى أبَتْ أن تُطِيعَنِي ،
فقد 'جُن' من وَجَدِي بليلي 'جُنُونُهَا

أخبرني ابن المَرْزُبان قال : قال المُنَبِّي : لما سُمِّيَ المجنون بقوله :

يقول أفسرُ عَلى مجنونٍ عامرٍ
يَوْمُ 'مَلُوءٍ' ، فلتُ أنسى لِيَا بِيَا

Muhammad ibn al Marsubani from al Madaini when
Majnun Banu 'Amr was mentioned said: He was not insane
but he was called Majnun because he said:

Majnun because charged with Laila
I was kept from her love impatiently
If Laila was heard I wept greatly
At her memory until tears wet the cheek

'Amr ibn Jamil al 'Ataki from 'Aun ibn 'Abdallah al
'Amri said: By Allah he was not insane, the Majnun who
was kin to us. But he had a weakness and faintness
whose cause was the love of Laila. He recited:

I have in Laila's love that if told
To all my foes their eyes would weep
I see Laila's soul refuse to submit
Its madness took me in my love of Laila

Ibn al Marsubani told me from 'Utba: He was called
Majnun from his words:

Men often say: Majnun 'Amr, aiming
At consolation as I tell my troubles

The series of verses which are given to explain the
origin of the name Majnun make it clear that it was
Laila, the night when speech operates more effectively
than vision, that is responsible. Her name is related
to the root letters of Majnun, jnn, which means to be
dark and hence to faint. It is in this darkness when
the external world is no longer visible and cannot be
easily touched that the little that is heard can be
used to symbolize events of the inner world. Hence
the rhythms of verse represent the internal rhythms
of the beating heart, breathing lungs, digestion and
excretion. The rhymes and syntactic markers increase
the movement and multiplicity of the flow of words.

My kin blame me for my love of Laila
 My brother, cousins and both my uncles
 They say: Laila is in your foes' house
 By my soul, Laila is an enemy and mine
 If Laila has a trace of a quarrel
 I will indeed turn my camel's neck away

Hashim al Khusa'i said that Ibn al Sallam said: If I swore that Majnun Banu 'Amr was not insane I'd be true but if he married Laila he would have been mad and sure of despairing of her. Haven't you heard his words:

O alas one who lost his reason
 And went off in a far straying
 Abandoned by friends as a kindness
 One wanting to avoid me rejoices me

 The metaphors and other tropes also tell about the habit formed in childhood when the communication system is set up. They accurately describe inner situations in such a way that they cannot be confused with descriptions of the external world and hence those whose attention is rigidly fixed on the external world tend to call these descriptions of the inner world madness and falsehoods. As Aristotle said in the Poetics: Homer was the prince of liars and he taught the other poets how to lie! The limitations of this statement are not confined to the fact there were poets long before Homer who were adept at describing the inner world which philosophers ignore.

The first of Majnun's proof texts is reported by Hasan ibn 'Ali, the grandson of the prophet. The two occasions are Laila as nurse and oedipal mother. The prestige of this witness should be enough to convince all of the doubters of the truth of poetry.

The three part poem recited by Ibn al Sallam has a first couplet which suggests the infant's problem with the nurse in the root dhbb which can mean to void ex-

وقد لامني في 'حب' ليلى أقاربي :
 أخي وابن' عتي وابن' خالي وخاليًا
 يقولون ليلى أهل' بيت عداوة ،
 بنفسي' ليلى ؛ من عداوة ، وماليا
 ولو كان في ليلى شذاً من خصومة ،
 لكوت' أغناق' المطي' الملاويا

أخبرني هاشم الخزاعي قال : قال ابن سلام : لو حلفت أن مجنون
 بني عامر لم يكن مجنوناً لصدقت ، ولكن نوكه^٢ لما تزوجت ليلى
 وأيقن اليأس منها ، ألم تسمع إلى قوله :

أبا وبع' من' أمي تخلص عقله ،
 فأصبح مذهوباً به كل' مذهبه^٣
 خليعاً من' الخلائ' ، إلا بمجاميل
 بساعدني من' كان يهوى نجشيه^٤

إذا ذُكِرْتُ ليلي عقلتُ وراجعتُ
عوازبُ قلبي مِن هوى متشعبٍ
أنشدني 'يعقوب' بن السكتيت المجنون :

بُسْتُوثِي المجنون حين يروني ،
نعم في من ليلي الغداة جنون
قال : وأنشده أيضاً :

وشغلتُ عن فهم الحديث سوى
ما كان فيك ، فنه شغلي
وأديمُ لحظَ مُجدتي ليرى
أن قد فهمتُ ، وعندكم عقلي

كنية ليلي

ان 'صاحبة' مجنون بني عامر التي كلّفَ بها ليلي بنت 'مهدي' بن
ربيعة بن الحرث بن أم مالك ، وقد ذكر هذه الكنية
المجنون في شعره فقال :

نكادُ بِلادُ الله ، يا أم مالك ،
بما رَحِبْتُ يوماً ، عليّ تضيّقُ

If Laila is mentioned I'm sane and my
Distant heart returns, ruined by love

And Ya'qub ibn al Sikkit recited to me as Majnun's:

They called me Majnun when they saw
Yes, madness was due me from Laila

He said: We recited as his also:

I kept from new thoughts except for
What was of you, this was my endeavor
Food in a glance brought me to know
So I understood, with you my intellect

Laila's surname.

The mistress of Majnun Baru 'Amr with whom he was in
love was Laila bint Mahdi ibn Rabi'a ibn al Harish and
her kunya was Umm Malik and Majnun mentions this sur-
name in his poetry when he says:

O Umm Malik almost Allah's earth
Wide as it is now is too narrow for me

cretion and hence feel that the nurse is draining one.
In the middle verse the root khl' suggests a horse
whose reins have been let loose in order to let him
run free. This in turn leads one to the kinetic soul
which represents the temporal motion of speech. The
third and final couplet shows how reason, which is
usually tied to vision and reading and writing, returns
when Majnun hears Laila's name mentioned. The mention
of the name tells him that speech operates best in the
dark and that when that speech is put in writing it
can be tested and found to be true or false in a way
that is not possible for the ephemeral spoken word.
The tasty food, adim, offered by Laila's glances are
what make truth possible.

And he said also:

What I hoped for from Umm Malik was
My head growing gray, my heart in love
My friend, if the nights' changes turn
On Laila, my desire is my death notice

And Abu 'Amr al Shaibani said: Majnun was in love with Laila bint Mahdi ibn Sa'id of the Banu Harish and her surname was Umm Malik. And he was famed through her and his story was known but she was kept from him. And this was hard on him and he sought her of her father and he repulsed him and refused to marry him to her. And the thing grew on him until he became mad and he was called Majnun Banu 'Amr. And when he sat in the presence of his folk he did not understand what was said to him and comprehended only when Laila was mentioned. And Abu 'Amr recited:

O why is not Laila seen on my bed
At night and no bird flies with this?
No, if the birds' song flows then
It brings Laila but no birds come

This passage concerns Laila's name of Umm Malik which means Mother of the king or Mother of the owner. This refers to her role as creator of Majnun's poetic ability which in turn makes him a king or owner of great poetic riches which have endowed his readers over many centuries. The five part poem which is related to this name is thus a royal performance in which the poet displays his powers more fully than in the shorter poems.

The first pair of couplets portrays Laila as a bird-breast who has flown from the bed or nest of her beloved. If she were to come back she would represent that piercing theme in the crucifixion when the nails and thorns and spear pierce the passive infant who needs her.

وقال أيضاً :

فإن الذي أملتُ من أم مالك
أثابَ قذالي واستهامَ فؤادها

خليلي ، إن دارتْ على أم مالك
مُروفاً الليالي ، فابغياً لي ناعياً

وقال أبو عمرو الشيباني : علقَ المجنونُ ليلي بنتَ مهدي بن سعيد
من بني الحارث ، وكنيتها أم مالك ، فشورَ بها وعُرفَ خبره
فُعُيبتْ عنه ، فشقَّ ذلك عليه فخطبها إلى أبيها فردّه وأبى أن
يزوجه إياها ، فاشتدَّ به الأمرُ حتى بُجنَّ وقبل له : مجنونُ بني عامر ،
فكان على حاله يجلسُ في نادي قومه فلا يقهّمُ ما يُحدّثُ به ولا
يقبله إلا إذا ذكّرتْ ليلي . وأنشد له أبو عمرو :

ألا ما ليلي لا تُرى عند مَضْجَمِي
بليلٍ ، ولا يجزي بذلك طائرٌ ؟

بلى إن عُجِنَ الطيرُ نجري ، إذا جرّتْ ،
بليلي ولكن ليس للطير زاجرٌ

أزالت عن العهد الذي كان بيننا
بذي الأثل، أم قد غيرتها القادو؟
فوالله ما في القرب لي منك راحة،
ولا البعد يسليني، ولا أنا حائر
ووالله ما أدري بأية جلة
وأي سرّام أو خطاير أخطير
وظفّر إنّ الدهر، في ذات بيننا،
عليّ لها في كلّ حالٍ لجائير
فلو كنت إذ أزمعت قجري تركيني
جسج القوي، والقلّ ميثي وافر
ولكنّ ألبس، يحقل عنيّة،
وبالرضم، أبام جناها الشجاور
وقد أصبح الودّ الذي كان بيننا
أمانيه قس والمزمل حائر
لعمري لقد دنت، يا أم مالك،
حياتي وسافنتي إليك القادو

What was between us broke the bond
 At Dhu Athal, or did a fate end it?
 Allah, no peace in nearness for me
 No distance consoled, nor any patience
 By Allah I knew not by what means
 By what aim or vow I must make a bond
 Allah, time in what was between us
 Was a tyrant to me in every instance
 Would you left me knowing my flight
 In its full force and my wits abundant
 But my days in fields of 'Unaiza and
 Rada were days when merchants took her
 Then love appeared between us as
 Safety of soul and hope's stirring
 By my life you beclouded O Umm Malik
 My liver and fate drove me toward you

The second pair of couplets suggests the infant's achieving the seated posture and hence the breaking of a bond with the original horizontal posture in the first fifth of the pattern. Athal means a root such as the tamarisk tree has and thus suggests the descent theme which also accompanies the seated posture.

In the middle pair of couplets the poet considers how he can make a bond between him and his beloved. It is the bond of the spoken word that he must produce and with that comes the idea that time, the kinetic feature of speech, is a tyrant. The father in the positive oedipus is time and Laila is the one whose love he must gain in order to speak.

In the fourth pair of couplets the poet recalls the time when he was in his externally oriented mind which raised him above the low madness of love. But 'Unaiza and Rada, places up north in the direction of Iraq, were the scene of his loss.

In the last pair the visual communication habits appear in the naming of Umm Malik who endows her child with insight and power.

The hidden dove.

Al Haitham ibn 'Ady said Majnun's father made a hajj to pray Allah, his is glory and honor in station, to cleanse him. So he went and with him his cousin Ziyad ibn Ka'b ibn Ma'ad. And he passed by a group praying at Aik and he stopped to weep. And Ziyad said to him: What is this thing? Why are you weeping now? Come, let us follow along calmly. So he said:

Are doves cooing this day in the wadi?
You wept, no excuse for you in ignorance
She called hot foot after morning rose
It stirred grief in you as the bird wept
Morning sang with dawn in the branches
Thick on high, water running underneath
As if at Gail or in Aik valley
Or Asha's bank of palms none were present

In this poem the dove as a favorite symbol for the faith between lovers which is sadly expressed in the mournful sound of its cooing is brought into the context of the pilgrimage as a means of soothing Majnun's grief. Ziyad, increase, son of the virgin who urges, is portrayed as wanting to push Majnun toward a more relaxed view of his troubles.

It has a three part structure in which the first two couplets refer to the doves as symbols for the breast of the nurse which seems to hover above the infant but out of its reach.

In the middle couplets the fluency of speech appears in the running water which nourishes the trees that grow in the valleys.

In the last pair of couplets the pilgrims are seen at their noon prayers secure in the knowledge of Allah whose name suggests the rolling light of the desert as a part of inner experience.

الحمامة الهاتفة

إن أبا المجنون حج* به ليدعو الله عز وجل* في الموقف أن
يعافيه ، فار ومعه ابن* عنه زياد* بن كعب بن مراحم ، فمر
بحمامة تدعو* على أبنكة فوق يكي ، فقال له زياد : اي شيء هذا ؟
ما يبكيك أيضاً ؟ سر بنا نلحقك الرقة . فقال :

أأن هتفت* يوماً بوادي حمامة*
بكيت* ، ولم يعذرك بالجهل عاذر* ؟
دعت* ساق حُرز بعدما عكت الضحى ،
فهاج لك* الأحران أن تَح طائر*
نفس الضحى والضحى في مرجعتي
كثاف الأعالي ، تحنها الماء حائر*
كان* لم يكن بالقبيل أو بطن أبنكة
أو الجيزع من نول الأمانة حاصر*

يقول زبلد ، إذ رأى الحمي حَبَرُوا :
 أَرَى الحمي قد ساروا فهل أنت سائر ؟
 وليلي ، وإن قال القادُم حاجتي ،
 مَكِّمٌ على أوطان ليلى فناظِرٌ

عند جبل التوباد

كان المجنون وليلى ، وهما صَيَّتان ، تَرَعَّبانِ غُتاً لأهلها عند
 جبله في بلادها يقال له التوباد ، فلما ذهب عقله وتوحش ، كان
 يحكي إلى ذلك الجبل فيُخَمِّمُ به ، فاذا تذكر ألام كان يُطِيفُ هو
 وليلى به جَزَعٌ جزعاً شديداً واستوحش فهام على وجهه حتى يَأْتِي
 نواحي الشام ، فاذا تاب إليه عقله رأى بلداً لا يعرفه فيقول للناس
 الذين يلقاهم : بأي أنتم ، أين التوباد من أرض بني عامر ؟ فيقال له :
 وأين أنت من أرض بني عامر ؟ أنت بالشام ، عليك بنجم كذا فامه ،
 فيسفي على وجهه نحو ذلك النجم حتى يقع بأرض البين ، فيرى
 بلاداً يُسَكِّرُها وقوماً لا يعرفهم ، فيسألهم عن التوباد وأرض بني عامر ،
 فيقولون : وأين أنت من أرض بني عامر ؟ عليك بنجم كذا وكذا ،

Ziyad says as he sees a tribe at noon
I see the tribe going, will you travel?
If going dispels my need then I am
A traveller to Laila's land, a watcher

At Mount Taubad.

Majnun and Laila when they were children herded flocks for their families on a mountain near their home that was called Taubad. When his wits went and he became wild he used to go to this mountain and stay there. Then he would recall the days when he wandered with Laila in the greatest anxiety and wildness and followed his way, until he came to Syria and there his wits returned to him and he saw a land that he had not known before. So he said to the folk who met him: By my father, you, where is Taubad in the land of 'Amri There is such and such a star. And he did not stop until he came to Taubad and when he saw it he said about it:

This anecdote refers the reader to the childhood sources of Majnun and Laila's love and thus to the sources of the poetry which immortalized their story. The inner world of the communication habits has its foundations set down in childhood and this fact is an assumption which was expressed in several of Jesus' remarks about the kingdom of heaven which is the eternal realm where immortality is possible. One must be as a little child if one wishes to enter this kingdom. Nicodemus is even told that he must be born again of spirit and of water in baptism.

So it is not surprising that Majnun returns to the mountain that represents the nurse's breast to him in infancy. Its name comes from a root, wbd, which means to be poor, to have a large family, to be worn out, hot, to be angry, separate, isolated, a hollow in a rock. All of these ideas suggest the quarrel with the nurse which results as the infant shifts from continuous to intermittent feeding.

I greeted Taubad with tears when I saw
 And praised the Merciful when I looked
 I shed my eye's tears when I knew it
 Called at the top of my voice praying
 I said: Neighbors all around you and
 My promise to that promise long gone
 It said: They went and gave me their
 Land, who remains in this misfortune?
 I lament today for my warning tomorrow
 At your parting and two tribes united
 Buckets of rain, showers continuous
 Pouring down in the splashing tears

The three part poem which Majnun composes after he has wandered away from his mountain breast in one of his confused times and then returned to it as the nurse returns to the infant expresses his joy at finding the one thing which he needs most.

The first pair of couplets relates his joy to the Merciful, al Rahmaan, whose name comes from the *ruh* which means womb and hence the creative aspect of the Muse who gives birth to brain children. It is that womb which overcomes the isolation of Taubad by means of communication in the written and spoken word. The stay in the land of Syria, Sham the unlucky place, is thus compensated for.

In the middle two couplets the poet speaks to the mountain and the mountain speaks to him to realize the auditory communication habits.

In the last two couplets the mountain continues to speak but the fluency of speech is now brought out in the context of the visual communication habits so that it can be thought of as the fluency of ink in the written word as it appears on paper. This is one use for the poet's tears which give a tragic conclusion to his story.

فلا يزال كذلك حتى يقع على الثوباد ، فإذا رآه قال في ذلك :

واجْتَهَيْتُ الثُّوبَادِ ، حينَ رَأَيْتُهُ ،
وَكَبَّرَ الرَّحْمَنُ حينَ رَأَيْتُهُ

وأذريتُ دمعَ العينِ لما عرفتُهُ ،
ونادى بأعلى صوتِهِ فدعاني

قلتُ له : قد كان حولكَ جيرةٌ ،
وعهدي بِذاك الصَّرمِ منذَ زمانٍ ؟

فقال : مَضَوْا واستودَعُونِي بلادَهُمْ ،
ومَنْ ذا الذي يبقَى على الحدَّتانِ ؟

ولاني لأبكي اليومَ من حَذَرِي غداً
فِراقَكَ ، والحِبانِ مُجْتَبِعانِ

سِجَلاً وتَهَنِّاتاً ووَبْلاً وديمةً
وسَقاً وتَسْجِماً الى مَملَكانِ ؟

سبب جنونه

أخبرني عتي عن موسى بن جعفر بن أبي كثير قال : لا
قال المجنون :

خليبي* ا لا والله لا أملك* الذي
قضى الله* في ليلي ، ولا ما قضى لي*
قضاها لنيري وابنلاني بحبها ،
فهل* بشي غير ليلي ابتلتيا ؟

سبب عقفه .

هاتف باسم ليلي

قال موسى بن جعفر في خبره المذكور : وكان المجنون يسير مع
أصحابه فسمع عائلاً يصيح : يا ليلي ا في ليلك ظلماء أو توهم ذلك ،
فقال لبعض من معه : أما تسمع هذا الصوت ؟ فقال : ما سمعت
شيئاً ، قال : بلى ، والله هاتف* يخيف* بليلي ، ثم أنشأ يقول :

أقول* لأدنى صاحبي* : كلبية*
أيرت* من الأفي* ، أجب* ذا المناديا
إذا يرت* في الأرض القضاء رأيتي
أمانع* زحلي أن يميل* جباليا

Reason for his madness.

My uncle told me from Musa ibn Ja'far ibn Abu Kuthayyir that when Majnun said:

My friend by Allah I do not have what
Allah gave to Laila or what he gave me
He gave her another, tested me by love
Why not test me with another than Laila?

his reason was taken away.

A hidden cry of Laila's name.

Musa ibn Ja'far said in his above mentioned report that Majnun was traveling with his companions when he heard a voice cry: O Laila! in a dark night, or he fancied he heard it. So he said to one who was with him: Did you hear this voice? He said: I did not hear anything. He said: Yes, a voice called out: Laila. Then he recited:

I said to my close friends: Little word
Whispered from afar, I answered the call
When I go to a far land I know myself
I direct my camel so it inclines forward

The second couplet in the passage entitled: Reason for his madness is now seen to have another preceding it which makes it clear that it was Allah, not Laila's father, who gave her to another. The providence of the foresight thus becomes apparent.

The three part poem about the hidden cry of Laila's name in the night is also linked to an earlier passage by the root htf which can mean both to coo and to make a cry from a hidden source. This suggests the hidden nurse in the first couplet.

Speech as a temporal kinetic experience is alluded to in the camel which takes the poet on his distant journey.

To the right if she is at the right
If left, love forces me to the left

His excellence in poetry.

(Harun ibn Musa said:) I said to Gurair ibn Talha al Makhzumi: Who is the most poetic of men among those who spoke verses about Mina and Makka and 'Arafat? He said: Our lords the Quraish, but Majnun was the best when he said:

A caller called, we were at Khaif Mina
He stirred grief in the heart unknowing
He spoke Laila's name without her as
He flew like Laila's bird to my breast

I said to him: Can you relate something else of Majnun's?
He said: Yes, and recited:

He who rooted Thabir in its place
And who raised clouds high above it
And rode the desert on a fast camel
Like a sword sheath moving and ridden

The last couplet shows that the camel is guided by providence which the poet follows obediently since its vision is more authoritative than that of his own.

The poem which is used as proof of Majnun's excellence in poetry also refers to this cry in the night. Harun ibn Musa's mention of the excellence of the Quraish may refer to the revelation of the Quran to the prophet on Mount Hira and to the Cry which is said to destroy the Thamud in the Quran. Majnun's cry is heard at Khaif Mina near Makka and thus suggests the ceremonies of the hajj. 'Arafat is the hill of recognition where the bird-breast who makes the call may be thought of as resting.

The three part poem which Harun also recited has the mountain theme in its first couplet. The name

ميناً ، إذا كانت ميناً ، وإن تكن
شالاً ، يُنازعني الموى عن شالياً

احسانه في الشعر

قلت^١ لفرير بن طلحة المخزومي : من أشعر الناس من قال
شراً في منى ومكة وعرفات ؟ قال : أصحابنا القُرَشيون ، ولقد
أحسن المجنون جيت يقول :

وداع دعا ، إذ نحن بالحيف من منى ،
فهبج أجزان الفؤاد وما يدري

دعا باسم ليلى غيرها ، فكأنما
أطار بليلى طائراً كان في صدري

قلت له : هل تروي للمجنون غير هذا ؟ قال : نعم ، وأنشدني له :

أما والذي أرسى نبيراً مكانه ،
عليه السحاب فوقه يتنصب^٢

وما سلك المومة من كل جفرة
طلح ، كجفن السيف تهري فتركب^٣

لقد عشت ، من ليلي زماناً أجيبها ،
أخا الموت ، إذ بعض الميعين يكذب

ليلي أم عمرو

كانت كنية ليلي أم عمرو ، وأشدّ للمجنون :

أبي القلب إلا حبة عامرية ،
لما كنية عمرو ، وأبى لها عمرو

نكاد يدي تندي ، إذا ما لمشها ،
وبنيت في أطرافها الورق الحفر

زواجها بالتقفي

خطب ليلي صاحبة المجنون جماعة من قومها فكروا فيهم ، فخطبها
رجل من قبيص مومر فرضيت ، وكان جبلاً ، فتزوجها وخرج بها ،
فقال المجنون في ذلك :

ألا إن ليلي كالتيغ أصبحت
تقطع ، إلا من قبيص ، جبالها

Am I not as Laila's lover for a time
Death's brother while lovers are liars?

Laila Umm 'Amr.

(Hammad ibn Ishaq said:) Laila's surname was Umm 'Amr
and Majnun said:

A heart denies all but its 'Amri love
Her kunya is 'Amr but 'Amr is not here
Almost my hand exhales if I touch her
And green leaves grow on its fingers

Her marriage with the Thaqifi.

Many of her folk wooed Laila the mistress of Majnun
and she rejected them. Then a man of Thaqif Musir wooed
her and she was content with him. And he was handsome
so she married him and went with him. And Majnun said
about it:

O Laila was like a gift that passed
Her promise broken only through Thaqif

Thabir comes from a root which means appropriately to
destroy, curse, hinder, attack.

The middle couplet has the temporal nature of the
spoken word in the kinetic side of the rehla or journey
theme. It is compared to the sword and its sheath to
suggest the doubleness of speech.

The last couplet suggests the visual communication
habits and their concern for the truth of words on the
one hand and the conclusion of the sequence in death
as the child shifts from four footed to two footed
posture. This makes for the permanence of vision.

The couplets about Laila's name Umm 'Amr like those
about her name Umm Malik show how Majnun is Laila's
child as well as her lover. He has identified with
him and he with her so that he is a rooted plant.

They imprisoned her body, folk wished
 Return from her as her wealth dwindled
 My friends! do you know a way, trick
 To bring us to speak with Laila secretly
 If you know it you are not the first
 With desire's urge not to achieve it
 Like riders who come to her early
 In a summer cloud whose wind drives it
 I saw wide streams of Jausshan coming
 Their folk running in mountain passes
 Solace for grief, stirring her pain
 A gathering of friends, then her loss
 They turned from behind as the camel
 Raised her, her state drew eye's tears .

This poem on Laila's marriage has a five part pattern in which the first two couplets form the first fifth. The root letters for Thaqif mean intelligent, strong and keen and thus suggest that Hajnun's rival has some of the characteristics of the bad nurse who pierces the infant and represents the external world. But Laila breaks her promise to Hajnun and has the infant's self centered prison as reward.

The descent theme appears as Hajnun thinks of tricking her husband in order to speak to Laila.

The middle two couplets make it clear that there will be opposition to this deceit but the kinetic value of speech is there in the riders.

The sixth couplet has the ascent theme in the streams of Jausshan coming from the high mountains as they come to take Laila away.

The last two couplets show us Laila raised on her camel in her bridal finery leaving Hajnun to weep her loss. The clothes are an unusual sight in which the web of thought has woven its embroidery.

فقد حبسوها محبَسَ البدنِ ، وابتنى
 بها الريحَ أقوامٌ ناحتَ مالها
 خيلِي! هل من جيلةٍ تعلماها ،
 بدتني لنا تكليمَ ليلي احتيالها ؟
 فإن أنتم لم تعلماها ، فلتنا
 بأولِ باغرٍ حاجةٍ لا ينالها
 كأن مع الركب ، الذين اغتدوا بها ،
 غامةً صبرٍ زرعنها سمالها
 نظرتُ بمفصّلِ سبيلِ جوشنٍ ، إذ غدوا
 تحبّ ، بأطرافِ المخارمِ ، آلهـا
 بشافيةِ الأحزانِ ، هبج شوقها
 مجامعةً الألافِ ، ثم زبالها
 إذا التفتت من خلفها ، وهي تعتلي
 بها العيسُ ، جلّسَ عبّرةَ العينِ حالها

المبرد ينشد شعر المجنون

وانشده المبرد المجنون قال :

وأخيسُ عنكِ النفسُ ، والنفسُ صَبَّةُ
بذِكْرِكَ ، والمتننى إليك قريبُ

عاقبة ان نسي الوشاة بطيئة ،
وأخزُسكم ان يتقرب مُرِيبُ

قد جعلت نفسي ، وأنت أجودني ،
وكنز أجزائنا ، عنكِ قطيبُ

طوئت لم أفضب عليك ، ولم يزل
لك الدمعُ مشي ما حيت نصيبُ

أما والذي يَبْثُرُ السرائرَ كلها ،
ويعلم ما تُبدي به وثيقُ

قد كنت من تعطلي النفسُ خلَّةُ ،
لها ، دون خلل الصفاء ، حُجُوبُ

Al Mubarrad speaks Majnun's poetry.

And Mubarrad recited from Majnun saying:

I held the soul in you, ardent soul
For your memory, approaching near to you
For fear lest gossips run with ideas
And your guard was stirred to doubts
My soul was while you offended it
The strongest of men, sweet in you
If you wish I'll not be angry
Nor cease as your love while I live
As for one who tests all its joys
And knows what comes and disappears
You were one the soul chose as friend
Before it veiled short of good friends

This poem was preserved by the great ninth century philologist of Basra whose book Al Kamil contains much information about the language and poetry of the Arabs in the times of Majnun.

It is a three part poem in which the first two couplets present the theme of the lover's nearness to the beloved though it is really distance since the guard and the gossips keep them apart.

The middle two couplets emphasize the conflict in terms of the lover's strength and the sweetness of the beloved. The syntactic quarrel and semantic love of the mother, as opposed to the nurse, are involved in this. The anger toward the husband-father is there too but it can be controlled.

The visual communication habits appear in the test of joy and the veil which represents the web of thought. Vision can test better than speech and the pattern of the mind's threads makes a net for truth.

Laila's departure with her husband.

Abu Nasr says in his history: When Laila married the man of Thaqif, Majnun heard a man of her folk say to another: Are you a companion of Laila? He said: When is she going? He said: Tomorrow morn or at eve.

And Majnun wept and then said:

The heart at night said: Tomorrow
For Laila al 'Amri, or this evening
Another bird consoled her asleep
Enticing him as the wings are bound

He answers his threat with poetry.

Al Haitham ibn 'Ady says in his narration: We had a very hard rain in the quarter where we were staying and the downpour lasted three days and it cleared off on the fourth day. And the folk went out to walk in the wadi and I saw a man sitting in the area alone so I went to him. And I admonished him and spoke to him a long time and he was silent and did not raise his head to me. Then he recited to me in a sad and hoarse voice that I will never forget:

The poem about the departure of Laila with her husband uses the first couplet to report on what Majnun overheard as to the time she was going. His reaction to the news is given in the second couplet where he compares her husband to a bird, a sand grouse, who makes love to her at night. This preserves the husband's origin in the image of the bad nurse but puts it in the context of sexual and hence creative work. Majnun's wings are bound and thus he can neither fly nor go along with the departing couple. But his wings are those of the Muse if not the lover. It is through his verses that he will make his love of Laila known.

خروج ليلى مع زوجها

وقال أبو نصر في أخباره : لما 'زوّجت' ليلى بالرجل التقيت سجع
المجنون رجلاً من قومها يقول لآخر : أنتَ من بُشِيعَ ليلى ؟ قال :
ومن تخرج ؟ قال : غداً صَحْوَةٌ أو اللَّيْلَةُ . فبكى المجنون
ثم قال :

كان القلبَ ليلةً قبل يُغْدَى
بليلى العارِفةِ ، أو 'براح'
قطاةٌ عَزَّها شركٌ ، فبانت
'تجاذبه' ، وقد غَلِقَ الجَنَاحُ

محبوب واعظه بشعر

وقال الميمُّ بنُ عديٍّ في خبره : مُطِرْنَا مَطَرًا شَدِيدًا في ربيع
ارتبعتاه ، ودَامَ المطرُ ثَلَاثًا ثم أَصْبَحْنَا في اليوم الرابع على صَحْوَةٍ ،
وخرج الناسُ يمشون على الوادي ، فرأيت رجلاً جالساً حَجَرَةً واحدةً
فقصده ، فإذا هو المجنون جالسٌ وحده يبكي ، فوعظته وكلمته
طويلاً وهو ساكتٌ لم يرفع رأسه إليّ ، ثم أنشدني بصوت حزين لا
أنساء أبداً وحُرُفَتَهُ :

تجرى السيل، فاستبالي السيل إذ جرى،
وفاغت له من مكننتي شروباً
وما ذاك إلا حين أمنت أنه
يكون بواقي أنت فيه قريب
يكون أجنباً دونكم ، فإذا انتهى
إلهم تلقى طينكم فيطيب
أظن غريب الدار في أرض عامر،
ألا كل هجير هناك غريب
وإن الكتيب الفرد من أين الحمى
إلي ، وإن لم آت به ، طيب
فلا خير في الدنيا ، إذا أنت لم تزور
حيماً ، ولم تطرب إليك حبيب

وأول هذه القصيدة :

ألا أيها البيت الذي لا أزوره ،
وميجرائه مشي إليه قنوب

Streams flow, my lament a stream
 Tears spread in it from my eyes
 I alone am sure that it is
 The wadi and that you are near it
 Bitter to you and when it comes
 To you meeting your sweet it sweetens
 Ever a strange camp in 'Amr's land
 O every fugitive here is estranged
 Lonely sand dune is surest defense
 To me a lover though I come not to it
 No worldly good if I don't visit
 You as lover and delight not in you

The first of this qasida is:

O tent that I visit not, its flight
 From you makes a sin for it in you

 Al Haitham's story of how he visited Majnun's camp during a rainy season follows the account of Laila's departure to suggest the fullness of the tears that resulted from it. Laila is a part of nature and when she goes nature weeps for her. For this reason too the last two thirds of the poem are given first so that the reader may find in the middle third the description of the flood of speech which echoes the flood of tears and the flood of rain. This in turn suggests the Biblical flood which is associated with the middle of the patriarchal sequence of Adam, Enoch, Noah, Abraham, Moses. This flood is a flood of speech unlike the flood in Gilgamesh which comes at the end of the pattern so that Utnapishtim can represent the immortality of the clay tablets. Noah's immortality comes in Shem and the descendants of Abraham who have Yahweh's promise.

The last three couplets of the poem gives a picture of the poet sitting alone on the sand dune where he composes his poems as messages for Laila and for his readers to come.

I fled you in love, visited in fear
 With you a guard was ever against me
 I take days with you, perhaps they
 Are paid in your love by a day of joy

These verses are in the poetry of Muhammad ibn
 Umayya and are there ascribed to Majnun:

I was a lonely fugitive and needs
 Of the soul were far and yet nearby
 If despair changed before Laila yet
 Despair comes before a thing fiercely
 You gave me when you saw me things
 That on high were doubtful to spectators
 You stopped and scattered the foe by
 Our break, was your pay O Laila a reward?

 The first three couplets of the nine couplet poem suggest the touch communication habits in the mention of the inability to reach Laila's tent and the guard who like the bad nurse keeps the lover away.

This same theme appears in the first half of the poem from Ibn Umayya. The theme of loneliness suggests touch since for the infant the distance senses of hearing and vision develop after tactile experience and thus the infant lacks society at first. This makes for a kind of despair which is not possible when hearing and vision are available.

The last two couplets of the poem emphasize the kind of vision which makes for tragedy in the last parts of the communication pattern. This is not the early vision that is associated with tactile experience in the right brain. It is the vision which is linked to speech in order to make possible the written word. For this Laila was paid but Majnun doubts that it was a reward. Readers could scarcely believe what had happened but in the end they were convinced.

هبرئك مشتاقاً ، وزرئك خائفاً ،
وفيك ، عليّ الدهر منك ، وقب
ساستعطف الأيام فيك لعلها
يوم سرور ، في هوالك ، ثليب

هذه الأبيات في شعر محمد بن أمية مروية ، ودويت هاهنا

للجنون :

وأفردت أفراد الطريد ، وباعدت ،
إلى النفس ، حاجات ، وهن قريب
لئن حال يأس دون ليلى ، لربما
أق البأس دون الأمر ، فهو عصب
ومثيتي ، حتى إذا ما أيقيني
على شرف الناظرين يريب
صدت وأشتت العدو بصرنا ،
أفانك ، يا ليلى ، الجزاء مثيب

تصعقه رؤية ليلي

أخبرني هاشم بن محمد الحزاعي قال : حدثنا بعض مشايخ بني عامر أن المجنون مرت في نوحته فصادف حمي ليلتي راحلاً ، ولقيها قجاةً ففرها وعرفته ، فصمقَ وخرَ مفشياً على وجهه .

وأقبل فتبان من حمي ليلي فأخذه ومسحوا التراب عن وجهه ، وأسندوه إلى صدورهم وسألوا ليلي أن تقف له وقفة .

فرقت ليلتا رآته به ، وقالت : أمّا هذا فلا يجوز أن أفتضح به ، ولكن يا فلانة ، لأمة لما ، اذهبي إلى قبس فقولي له : ليلي تقرأ عليك السلام ، وتقول لك : أعزّز عليّ بما أنت فيه ، ولو وجدت سيلاً إلى شفاء دائك لوقيتك بنفسي منه .

فمضت الوليدة إليه وأخبرته بقولها ، فأفاق وجلس وقال : أبليغيها السلام وقولي لها : هيات إني دالي ودوالي أنت ، وإن حياتي ووفائي لفي يديك ، ولقد وكلتني في شفاء لازماً وبلاء طويلاً . ثم بكى وانثأ يقول :

أقول لأصحابي : هي الشمس ضوها

قريب ، ولكن في تناولها بُعد

لقد عارضتنا الريح منها بنفحة ،

على كبدي من طيب ارواحها برد

The sight of Laila overwhelms him.

Hashim ibn Muhammad al Khuza'i told me: Some of the old men of the Banu 'Amr told me that Majnun went into his wild state and met Laila's tribe on a journey. And when he saw her and knew her and she knew him, he was afflicted and fell in a faint on his face.

And some of the young folk of the tribe of Laila approached and took him and wiped the dust from his face and propped him against their bosoms and asked Laila to stay with him a while.

And she pitied him when she saw him and said: But this should not be lest I be shamed by him. But yet, for your mother's sake, go to Qais and tell him: Laila gives you peace and says to you: Take courage from me in your grief and if I find a way to heal your illness I promise you I will do it.

And the maid went to him and told him her words. So he revived and sat up and said: Give her a greeting and these words of mine: Alas! my sickness and my cure is you. And my life and my death is in your hand. You gave me an infectious disease and long illness. Then he wept and recited:

I tell my friends: She is sunlight
Nearby and yet far is her obtaining
Winds came from her with perfume
Cool for my liver in the sweet wind

This poem has a three part structure on the subject of a meeting with Laila after her marriage. The first three couplets deal with the theme of separation and distance or nearness with respect to the nurse. Laila's name means night but she is paradoxically compared to the sunlight as being near and yet far. Her presence is a sweet perfume but it makes the lover faint and hope flees when no response comes. Laila's fears for the scandal that might result are sufficient to make her hesitate in replying.

I ceased not to faint and hope
 Fled, no response or reply from me
 I was taken by hands, my folk called
 Ransoming me if they could ransom me
 Nothing stayed but courage and bare
 Bones, none for me if my grief stayed
 O my folk what aid in my lost exile?
 To you reward, from you debt not paid
 Promise me, by my soul you often vowed
 Grief grew as a promise from the heart
 Folk are tested but not by my test
 Not like my joy, joy from your pain
 Love's soldiers hit me on all sides
 When warriors returned a soldier came

In the middle three couplets the poet turns to the sympathetic friends who want to help him. They call to him and offer to ransom, stand good for him. He has only the courage need to continue the quarrel with Laila's husband and father. He knows that his folk cannot help him even though their presence is proof of the auditory communication habits which depend on the presence of others if they are to be useful.

In the last three couplets the visual communication habits appear in the mention of the test to which the lover is being subjected. It is an unique test since on it depends the truth, the faith of the lover toward his beloved. This is the test which written words make possible. Spoken words are too transient to permit this kind of test. The poet is like a soldier who comes after the other warriors have returned from the battle. Theirs is an external struggle but his is an inner one which has its own truth.

فما زلتُ مَغشياً عليّ ، وقد مَضَتْ
 أناةٌ ، وما عندي جوابٌ ولا ردٌّ
 أَقْلَبُ بالأيدي ، وأهلي يَعْوَلُ ،
 يُفْدُونَنِي ، لو يستطيعون أن يُفْدُوا
 ولم يبقَ إلا الجِلْدُ والمِظْمُ عارياً ،
 ولا عظمٌ لي إن دام ما بي ، ولا جلدٌ
 أدُنِّي مالي ، في انقطاعي وغربتي ،
 إليكِ ثوابٌ منكِ دينٌ ولا تُفْدُ
 عِدِّي ، بنفسِي أنتِ ، وعداً فربما
 جلا كُرْبَةُ المَكْرُوبِ عن قلبه الوعدُ
 وقد يُنْتَلَى قومٌ ، ولا كِبَلِيَّتِي ،
 ولا مثلَ جدِّي ، في الشفاءِ بكم ، جدُّ
 غَزَتْنِي جنودُ الحبِّ من كلِّ جانبٍ ،
 إذا حان من جندي قُفُولُ أُنَى جُنْدٍ

سبب توحشه

قال نوفل بن مساحق : أخبرت عن المجنون أن سبب توحشه
أنه كان يوماً بقرية^١ جالاً وحده إذ ناداه 'مناد' من الجبل :

كَلَامًا يَا أَخِي 'يَعِيبُ لَبَلِي ،
بِفِي' وفيك من لَبَلِي التراب'

لقد تحببت فؤادك ثم ننت'
بقلي ، فهو 'هجوم' 'مصاب'

شمر كنتك في هوى من لبس ثبدي
لنا الأيام منه سوى اجتناب'^٢

قال : فتفس الصعداء وعشي عليه ، وكان هذا سبب توحشه
فلم يره له أثر حتى وجده نوفل بن مساحق .

نوفل بن مساحق والمجنون

قال نوفل : قدمت البادية فالتفت^٣ عنه ، فقبل لي : توحش وما
لنا به عهد ولا ندرى إلى أين صار ، فخرجت يوماً أتصيد الأروى^٤ ،

Cause of his estrangement.

Naufal ibn Musahiq said: I inquired about the reason for Majnun going off into the desert. One day he was at Dariyya sitting alone when a call came to him from the mountain:

Both of us O brother are loved by Laila
The dust on my mouth and yours is Laila's
She ruined your heart and turned to
My heart and then enslaved it by love
I shared a love with you that days
Did not spoil for us except to forget

And he sighed a deep sigh and fainted away. And this was the reason he went to the desert and no trace was seen of him until Naufal ibn Musahiq found him.

Naufal ibn Musahiq and Majnun.

Naufal said: I went to the wasteland and asked about him and one said to me: He went to the desert and we have no relations with him and do not know where he went to. So I went out one day to hunt...

This three part poem gives a reason for Majnun's retreat to the wasteland after Laila's departure with her husband. In the first couplet the mountain speaks in the person of the husband who is the nurse's breast disguised in masculine form. He expresses the infant's dry disgust at the absent nurse by saying that both he and Majnun have Laila's dust on their mouths.

In the middle couplet the positive oedipal rivalry is mentioned to suggest the auditory communication habits. But the husband is her slave too.

In the last couplet the visual theme is introduced by saying that the husband's share in Laila is only forgetfulness whereas Majnun the poet's share is due for immortality.

mountain goats with some of my friends. When I came to a region of thickets there was a large arak tree around which was a group of gazelles and among them the shape of a man was seen through the branches of the arak. And my friends were surprised at that. But I recognized it and went to it and knew that it was Majnun whom I was seeking.

So I got down from my mount and took off some of my clothes and went walking backwards until I came to the arak. And I climbed it until I got to the top of it and looked down on him and on the gazelles. And it was him though the beard was growing on his face. I scarcely knew him but for observing him closely. And he was eating the fruit of that arak. He raised his head and I recited a verse of his poetry:

Do you weep for Laila and your soul far
From your visit to Laila and your folk?

He spoke and the gazelles were frightened. He continued to recite the rest of the qasida. I cannot forget the beauty of his singing and the fineness of his voice as he said:

It is not good you go submissively
And fear obedience called by passion
My left eye weeps, when I urge them
After thought they both weep knowingly

Naufal's finding Majnun among the gazelles suggests a similar situation in the Gilgamesh epic where Enkidu lives with the animals until the prostitute sent by Gilgamesh seduces him. The friendship with the animals suggests that he is speech personified since both he and the animals can make sounds. But the civilized speech which both Gilgamesh and the animals lack is produced when the prostitute introduces Enkidu to paid sex and city food. Naufal works a similar change in Majnun when he recites part of his poetry to him.

ومعي جماعة من أصحابي ، حتى إذا كنتُ بناحية الحِمَى إذا نحن
بأراكِ عظيمة قد بدا منها قَطِيعٌ من الظباء ، فيها شخصٌ لإنسانٍ
يُرى من خلل تلك الأراكِ ، فمَجِبٌ أصحابي من ذلك ، ففرتُ
وأنته وعرفتُ أنه المجنون الذي أخبرتُ عنه .

فزلتُ عن دابتي ونخفتُ من ثيالي وخرجتُ أمشي رويداً حتى
أتيت الأراكِ فارتقيتُ حتى صرتُ على أعلاها واشرفتُ عليه وعلى
الظباء ، فإذا به وقد تدلى الشعرُ على وجهه ، فلم أكد أعرفه إلا
بتأمل شديد ، وهو يرتقي في ثمر تلك الأراكِ ، فرفع رأسه فتسكتُ
بيت من شعره :

أَتَبْكِي عَلَى لَيْلِي وَتَفْسُكُ بَاعَدَتْ
مَزَارَكُ مِنْ لَيْلِي وَشِعْبَاكُمَا مَعًا ؟

قال : فنفرتُ الظباء ، واندفع في باقي التصيدة يُنْشِدُهَا ، فما
أنسى حُسْنَ تَغَمَّتِهِ وَحُسْنَ صَوْتِهِ وهو يقول :

فَهَا حَسَنٌ أَنْ تَأْتِيَ الْأَمْرَ طَائِماً ،
وَتَجْزَعِ أَنْ ، دَاعِيَ الصَّبَابَةِ ، أَسْمَاً
بَكَتُ عَيْنِي الْبَسْرَى فَلَمَّا زَجَرْتُهَا
عَنِ الْجَهْلِ بَعْدَ الْحَيْلِ ، أَسْبَلْتَا مَعًا

واذكر أليم الحيس ، ثم أثنى
على كيدي ، من خشية أن تصدعا

فلبست عشيّات الحيس وواجه
عليك ، ولكن تكل عيبك تدمعا

معي كل غيرة قد عصى عاذله
يوصل الفواني من لدن أن ترمعا

إذا راح بشي في الردامين أسرعت
إليه العيون لساظرات التطلعا

قال : ثم سقط مغشياً عليه ، فسكت بقوله :

يا دلو لي بسيف الحية قد درست ،
إلا التثام ولا موقيد النار

ما تقنا الدمع ، من لبي ، نوت كذا ،
في موقد وقفت ، أو على دلو

أبلى عظامك ، بعد العم ، ذكرتها
كما بئحت فذح الشوخط الباري

I recall calm days then I suffer
 In my liver for fear it will split
 No safety at evening for what came
 To you but your eyes were left to tears
 With me every folly to offend gossips
 Is in embracing the maids as they entice
 If he returns in a double coat, eyes
 Hurried to him as he watched the star

He spoke and then fell into a faint and I continued
 his verses:

O Laila's house at tribe's dune lost
 But for the thumam and the lit fire
 Forever broken to die so for Laila
 In a place she stood or in the house
 Her memory tests your fleshless bones
 As the worker strips the thin arrows

 The poem has a five part pattern in which the first
 pair of couplets is shared by Majnun and Naufal. It
 again deals with the theme of the distance between in-
 fant and nurse and its dependence.

The second pair suggests the descent theme with its
 reference to the right brain control of the left eye
 and the attempt to balance the two halves which are being
 defined by the seated position.

In the middle pair the fluency of speech appears in
 the tears and the talk of the gossips who disapprove
 of the kind of love making which Majnun persists in.

The ascent theme is given in the lover's watching
 the star as he returns in the double coat of speech.
 That star becomes the fire at Laila's tent as Naufal
 takes over the recitation.

In the last pair of couplets the theme of the test
 is expressed in terms of the thinness of the lover's
 bones which are like stripped arrows. But this the
 bow is capable of controlling them.

And he raised his head to me and said: Who are you
Allah bless you. I said: I am Maufal ibn Musahiq.
So he greeted me and I said to him: What will you do
after me in your despair for her? He recited saying:

O Laila was secluded, her lord swore
An oath against me I should not visit
Men warned me of her, their fathers,
Hers, mine, their hearts harsh to me
Without offense but that I loved her
My heart pledged to her and her captive

He said: Then the gazelles turned from him and he are
running in their track until he came up with them and
went with them.

He is called at night and goes mad.

Al Hasan ibn 'Ali told me from Ibn Kalbi: When Maj
Baru 'Amr said:

He gave her another, tested love by her
Why not test me with another than Laila?

This three part poem is in response to Maufal's
question as to what he will do if he persists in his
despair. The first couplet puts Laila's husband in
the role of the bad nurse who threatens the infant
like the witch in the Hansel and Gretel when she plans
to bake them into ginger bread.

The middle couplet brings in the fathers as oppon-
ents of the lover and thus suggests the positive oed-
ipus relation.

The last couplet answers Maufal's question by saying
that Majnun will remain Laila's captive. Thus he re-
turns to some of the self centeredness found in the
tactile communication habits but it has a new form in
the reader's isolation as he reads. He has given up
the speaker-listener dialogue for the lonely book.

فرقع رأسه إلى وقال : مَنْ أَنْتَ حَبَاكُ اللَّهِ ؟ قلت : أنا نوح
ابنُ مُسَاقِرٍ ، فعبّاني فقلت له : ما أحدثتَ بعدي في يأسِكَ منها ؟
فأنشدني يقول :

أَلَا حُجِيتَ لَيْلَى ، وَآلَى أَمِيرُهَا
عَلَى مَيْمَنًا جَاهِدًا لَا أَزُورُهَا

وَأَوْعِدَنِي فِيهَا رِجَالٌ ، أَبْرُهُمْ
أَنِي وَأَبْرُهَا ، نُخْشِنَتْ لِي صُدُورُهَا

عَلَى غَيْرِ جُرْمٍ ، غَيْرَ أَنِّي أَحِبُّهَا ،
وَأَنْ فُزَادِي رَهْنَهَا وَأَسِيرُهَا

قال : ثُمَّ سَمِعْتُ لَهُ ظَبَاءً يَقَامُ بِعَدُوِّ أَثَرِهَا حَتَّى لَحِقَهَا فَمَضَى
مَعَهَا .

نودي ليلا فجن

حدثني الحسن بن علي عن ابن الكلبي قال : لما قال مجنون بني عامر :

قَضَاهَا لِنَفْسِي ، وَابْتَلَانِي بِحَبِّهَا ،

فَهَلَا بِشَيْءٍ ، غَيْرَ لَيْلَى ، ابْتِلَانِيَا ؟

شودي في الليل : أنت التمسحط لفضاء الله والمعوض في أحكامه ا
واختليس عقله فتوحش منذ تلك الليلة وذهب مع الوحش على
وجهه .

وهذه القصيدة التي قال فيها هذا البيت من أشهر أشعاره ، والصوت
المذكور بذكره أخبار المجنون هاهنا منها . وفيها أيضاً عدة أبيات
يُنشئ فيها ، فمن ذلك :

أعدّه البالي لبلّة بعد لبلّة ،

وقد عشتُ دمرّاً لا أعدّه القباليّة

أراقي ، إذا صكبت يمتّ غمرها

بوجهي ، وإن كان الملعش وراثيّا

وما في إشراك ، ولكن حبها

كمرود الشبا أعبا الطيب الداويّا

أحب من الأساء ما وافق لسبها ،

وأشبهه ، أو كان من مدانيّا

وخبرتماني أنّ نساء منزل

ليلي ، إذا ما العيف ألقى المرسلّا

One called at night: You are hated by Allah's judgment
and arraigned before his justice! And his wits were
taken and he became wild from that night on and he
went his way with the beasts.

This is the qasida in which he spoke his most famous
poetry. And the melody is known from its memory in
the story of Majnun here. And in it are many verses
which are sung. So here it is:

The nights return night after night
I live long but my nights return not
I see myself as I pray going to her
On my way though the mosque is behind
No track for me but her love like
Bent wood so defies a doctor's cure
I love a name agreeing with hers
I compare it or what is near to it
You told me Taima was the abode
For Laila when summer cast its anchor

The poem has a three part division but one of the
lines in the first five couplets is repeated in the
last five. The last five couplets also contain two
other couplets that have been given earlier in other
poems. This suggests that the visual communication
habits are represented in the last part of the poem
by means of quoted material which the reader has al-
ready seen and thus recognizes as an unusual visual
experience. A similar technique is used in the last
tablet of the Gilgamesh epic where the story of the
return of Enkidu's ghost is quoted from an earlier
piece of writing word for word.

Aside from this the first third of this poem be-
gins with the theme of the absent beloved, Laila or
the nights which do not return to her lover. He
prays to her like others pray to the mosque of the
Ka'ba. The path to her virgin sweetness is like a
piece of bent wood that cannot change its shape.

But these summer months end for me
 So why is Laila's goal not aimed at now?
 If the gossips' home is Yamama yet
 My home is given me on Hadramaut's hills
 What's it to them, Allah bless them not
 With joy in cutting Laila's bond to me
 You are one if you wish to pity my life
 And if you wish after Allah aid my grief
 You are one, no friend or foe, to see
 Leanness that stays only to lament me
 Was Laila punished if I visited her
 Or she taken as sinner since I saw her?
 If I went in a wide land I saw myself
 Turning my mount so it bent forward

 Then comes the quoted couplet in which the lover says that Laila's name is a comparison, a metaphor for other things which are similar to it. Such comparisons are most easily made in speech which is most at home in the dark of night. But they rest on the infant's tactile experience and can be best understood in terms of the child's visual experience. So Laila's abode is Taima, a trackless desert or the constellation of Gemini to represent both sides of the brain.

In the middle five couplets the auditory communication habits are seen in the journey theme. The poet has wandered all the way to South Arabia and Hadramaut to get rid of the gossips in Yamama in central Arabia. But there is still one to pity him and lament his leanness. This suggests that dialogue is possible.

The visual communication habits are given in the question whether Laila was hurt by the lover's desire just to see her. The harmlessness of it is assured by quoting the verses which have already made the poet famous. It is Laila's magic that attracts him. But magic is associated with spoken spells and we have gotten beyond that. It is the magic of amulets that can be seen and touched that is meant.

فهذي شهود الصيف عني قد انقضت ،
 فما لتوى ترسي بلبلى المراميا ؟
 فلو كان وانري باليامة بيث ،
 وداري بأعلى حضر موت اعدى ليا^١
 وماذا لهم ، لا أحسن الله حالتهم ،
 من الحظ في تضرير ليلي حباليا ؟
 فانت التي ، إن شئت ، اتقيت عيشي ،
 وإن شئت ، بعد الله ، أنعت باليا
 وانت التي ، ما من صديق ولا عدا
 يرى نضو ما أبقيت ، إلا زنى ليا^٢
 أمضوبة ليلي على أن أزورها ،
 ومثخذ ذبأ لما أن ترائنا ؟
 إذا سرت في الأرض الفناء رايشي
 أصابع رجلي أن يمل حباليا

مِيناً ، إِذَا كَانَتْ مِيناً ، وَإِنْ تَكُنْ
 شِيَالاً ، يُتَارَعْنِي الْمَوَى عَنْ شِيَالِيَا
 أَحِبُّ مِنَ الْأَسَاءِ مَا وَافَقَ اسْمَهَا ،
 وَأَشَبَّهُهُ ، أَوْ كَانَ مِنْهُ مُدَانِيَا
 مِمَّنِ السَّيَرُ ، إِلَّا أَنْ لَحَرَ رُقْبَتَهُ ،
 وَانْتَبَهَ لَا إِلَهِي لَهَا الدَّمَرُ رَاقِيَا

وانشد أبو نصر المجنون وفيه غناء :

نَكَادُ بِدِرِّي تَنْدَى إِذَا مَا لَمَشْتُهَا
 وَبَنَيْتُ فِي أَطْرَافِهَا الْوَرَقَ الْخَضِرُ
 أَيْ الْقَلْبُ إِلَّا حُبُّهَا عَامِرَةٌ ،
 لَهَا كَيْنَةٌ عَمْرُو ، وَلَيْسَ لَهَا عَمْرُو

يرثي أباه

أخبرني محمد بن يزيد بن أبي الأزهر عن الميمم بن عدي قال :
 أنشدني جماعة من بني عقيل المجنون يرثي أباه ، ومات قبل اختلاطه
 وتوحشه ، ففقر على قبره ورواه بهذه الأبيات :

To the right if she was right, if I
 Left then love forced me to the left
 I love a name agreeing with her name
 I compare it or what is near to that
 She is magic but magic is a spell
 And I never associate her with spells

And Abu Nasr recited it from Majnun and there is a tune
 for it.

Almost my hand exhales when I touch her
 And the green branch leafs in its fingers
 The heart denies all but 'Amr love
 Her kunya is 'Amr but she belongs not to 'Amr

He laments his father.

Muhammad ibn Mazyad ibn Abu Ashar from al Haitham ibn
 'Ady said: Juma'a of the Banu 'Uqail recited for me Maj-
 nun's lament for his father. And he died before his
 mind became confused and he went to live in the desert.
 He sacrificed over his tomb and mourned him with these
 verses:

 The verses recited by Abu Nasr have also been given
 before in a different context. The first couplet the
 poet's praise of his beloved is a relatively calm and
 silent deed. The hand that writes gives off perfume
 and seems to be a plant that leafs out in accord with
 the vegetative nature on which communication rests.

But the second couplet shows the discontent of the
 lover who does not want to share his mistress with
 others. Her name is 'Amr and so is his so then they
 are one in that. But the root meaning for 'mr is life
 and this is a more general term than the vegetative
 metaphor used in the first couplet. If her life be-
 longs to another then the poet is dead. They can
 share their names but not their meanings. This leads
 to tragedy.

I killed my camel at Halawwah's tomb
 At Dhu Sarh when his kin were angry;
 I said to it: Be a sacrifice for me
 Tomorrow I walk, this evening I rode
 May Allah not estrange you O Ibn Huzaim
 And every man is made to take death's cup
 You wore a sword belt and gave fine
 Horns and swords not dull of edge

Majnun and his friend al Ja'di.

Habib ibn Masr al Muhallabi from Muhammad ibn Ma'an
 said: I learned that a man of the Banu Ja'da ibn Ka'b was
 a brother and friend to Majnun. He passed him one day
 as he was sitting writing on the dust and tossing pebbles
 So he greeted him and sat with him. And he began to talk
 with him and admonish him and console. And he looked at
 him and played with his hand as if he was thinking and
 worrying about his condition. And when the conversation
 had lasted a while he said: O brother, won't you respond
 to my words? He said to him: By Allah, O brother...

The death of Majnun's father is part of the positive
 oedipal struggle between father and son which is re-
 presented in speech by the conflict between the child's
 spoken syntax and the semantic structure of the external
 world. This is implied in the father's name Halawwah
 which comes from the verb lwh which means to be bright
 or have gray hair. Both these ideas suggest experience
 of the external world as does the place of the tomb at
 Dhu Sarh, the place where animals pasture freely.

The sacrifice of the camel implies the son's guilt
 which is transferred to the scapegoat camel and thus
 expiated. In fact the father's kin were angry and so
 had to be propitiated.

In the last two couplets a more active view of the
 father is given as the son prays that Allah will not
 allow his memory to be lost for he was a warrior of re-
 nown though all men must die.

عُفِّرْتُ عَلَى قَبْرِ الْمَلُوحِ نَاقِي
بِذِي الشَّرْحِ ، لَمَّا أَنْ جَفْتُ أَقَارِبَهُ ١

وَقُلْتُ لَهَا : كُونِي غَيْراً ، فَزَاتِي
غَدَاةً غَدِيرَ مَائِدٍ ، وَبِالْأَمْسِ رَاكِبَةً

فَلَا يُبْعِدُكَ اللَّهُ يَا بْنَ مَزَاحِمٍ ،
وَكُلُّهُ أَمْرِي لِلْمَوْتِ لَا بَدَّ شَارِبَةٍ

فَقَدْ كُنْتُ طَلَاغَ الشَّجَادِ وَمُعْطِي
الشَّجَادِ ، وَسَيْفًا لَا تُقَلُّ مَضَارِبَهُ ٢

المجنون وصديقه الجمعي

أخبرني حبيب بن نصر المهلب عن محمد بن معن قال : بلغني أن
رجلاً من بني جمدة بن كعب كان أحمأ وخيلاً للمجنون ، مرَّ به يوماً
وهو جالسٌ يَخِطُّ في الأرض ويَعْبَثُ بالحصى ، فسلم عليه وجلس
عنده ، فأقبل يخاطبه وَيَعِظُهُ وَيُسَلِّتُهُ ، وهو ينظر إليه ويلعب بيده ،
كما كان وهو مُفَكِّرٌ قد غمره ما هو فيه ، فلما طال خطابه إياه قال :
يا أخي ، أما لكلامي جوابٌ ؟ فقال له : والله يا أخي ما علمتُ أنك

تُكَلِّمَنِي فَأَعِزَّنِي ، فَإِنِّي كَمَا تَرَى مَذْهُوبُ الْعَقْلِ مُشْتَرَكُ الْقَلْبِ .
وَبَكَى ثُمَّ أَنشَأَ يَقُولُ :

وَشَفِيتُ عَنْ قَهْمِ الْحَدِيثِ سِرِّي
مَا كَانَ مِنْكَ ، فَإِنَّ شَغْلِي
وَأَدِيمُ لِحِفْظِ عَهْدِي لِيَرَى
أَنْ قَدْ فَهِمْتُ وَعِنْدَكُمْ عَقْلِي

للمجنون والحمام النائح

قال الهميني : مرَّ المجنون بوادي في أيام الربيع وحمامٌ يتجاوبُ
فأنشأ يقول :

ألا يا حَمَامَ الْأَيْكِ أَمَا لَكَ بَاكِئاً ،
أَفَارَقْتِ الْغَا أَمْ جُنَاكَ حَيِّبٌ ؟
دَعَاكَ الْمَوَى وَالشُّوقُ لَا تَرْتَبْتِ
هَتُوفَ الْفَضَى بَيْنَ الْغُصُونِ طَرُوبُ ؟
تُجَاوِبُ وَرَقاً قَدْ أَذِنَ لَصَوْنَهَا ،
فَكُلُّ لِكُلِّ مُنْعِدٌ وَمُنْعَبٌ ؟

I did not know you were talking to me so excuse me.
For as you see I have lost my wits that are common to
men. And he wept and then recited:

I kept from new thoughts except for
What was from you, you are my desire
Food in a glance is my chance to know
That I understand, with you as my reason

Majnun and the mourning dove.

Al Haltham said: Majnun passed by a wadi in the days
of Rabi'a and the doves were singing. So he recited:

O doves in the aik! why do you weep
Have you left a friend or angry lover?
Passion and love called as you sang
Morning lament grieving among the leaves
You answer a dove listening to a song
Each to each is the support and answer

The episode about al Ja'di's conversation with Majnun gives a new context to a pair of couplets given earlier. But though the poem is a response to al Ja'di it is addressed to lalla.

The three part poem recited by al Haltham describes the theme of abandonment by the nurse in terms of the mourning doves in the aik, thick and leafy, tree.

The middle couplet emphasizes the auditory words such as call, sang, lament as expressions of grief. Hatuf can also mean to coo.

The last couplet continues this emphasis but adds to it the idea of a reciprocal response. In the context of the visual position in the poem this suggests the testing of words which is better done in writing than in speech.

His mockery of Laila's husband.

Abu Nasr said: Majnun learned before his alienation that Laila's husband referred to him with lies and curses and he said: Is it in the power of Qais ibn Mal-awwah that he should call himself Laila's lover and be famed with her name? And he spoke in his rage at that:

Even if you are Laila's husband yet I
By the enthroned often kissed her mouth
There is no greater grief than
That she married a dog and refused me

Laila the unjust.

Al Hasan ibn 'Ali told me from Ibn al Kalbi: Majnun went with a number of his people on a journey. They travelled a road that split into two paths. One of these Laila's clan had taken and they had a number of horsemen. So he begged them to turn aside with him in that direction but they refused. And he went on alone and said:

Majnun's response to Laila's husband's curses is appropriately strong. He appeals to the enthroned, Allah, as described in Quran II, 255. It is also an appeal to the infant's seated position when the babbling flow of sounds developed in the first fifth horizontal position is transformed into articulate sounds as the infant constricts the lower part of its body to oppose the pull of gravity and then transfers this control to the upper part where breath, teeth, and tongue cooperate to produce the foundation of speech.

The second half of the poem curses Laila's husband more actively by calling him a dog. He is not only shamed by Majnun's kisses on his wife's mouth but by the fact that four footedness in the teachable dog is seen to reflect the child's learning to crawl and talk. This kind of imitation is all too servile. It is in fact shameless.

هجاؤه لزوج ليلي

قال أبو نصر : بلغ المجنون قبل توحته أن زوج ليلي ذكره
وعضبه^١ وسبه وقال : أو بَلَغَ من قدر قيس بن الملوّح ان يدعي
حبة ليلي ويُنَوِّه^٢ بأسها فقال ليبيظته بذلك :

فإن كان فيكم بعل ليلي ، فإنني ،
وذي العرش ، قد قبّلت^٣ فاها فانيّا
أليس من البلوى ، التي لا شوى لها ،
بأن زوجت^٤ كلباً وما بُذِلَتْ^٥ ليا^٦ ؟

ليلى الجائرة

أخبرني الحسن بن علي عن ابن الكلبي قال : خرج المجنون في عِدَّة
من قومه يريدون سَفَرًا لهم ، فمروا في طريق يشعب وجهتين :
إحدهما ينزلها رطل ليلي وفيها زيادة^٧ مرحلة ، فسألهم أن يعُدُّوا معه
إلى تلك الوجهة فأبوا^٨ ، فمضى وحده وقال :

أترك ليل لي بين وبينها
 سوى ليل؟ إني إذا لصبور
 تبوني أراكم أهل بعية،
 له ذمة، إن الذمام كبير
 ولصاحب المتروك أعظم حرمة،
 على صاحب، من أن يغفل بعير
 عا لله عن ليل القعدة، فإنها
 إذا وليت حكماً علي تبور

الحمامة المفردة

وذكر عمرو بن أبي عمرو الشيباني عن أبيه : أن المجنون كان
 ذات ليلة جالاً مع أصحاب له من بني عته ، وهو أوله ينلظي
 وينسلل ، وم يعظونه ويحاذرونه ، حتى هفت حمامة من سرقة
 كانت يلزائهم ، فوثب قائماً وقال :

لقد غرقت ، في جنيح ليل ، حمامة ،
 على أنها بكى ، وإني لنام
 كذبت ، وبيت الله ، لو كنت عاصماً
 لما سبقتني بالبيكاه الحمام

Can I leave Laila, nothing between
 Her and me but night if I am patient?
 Grant a man of yours lost his camel
 He has a duty and the duty is great
 A friend left is greater loss
 For a friend than a straying camel
 Allah forgive Laila tomorrow for
 She was unjust when she judged against me!

The cooing dove.

'Amr ibn Abu 'Amr al Shaibani recalled from his father that Majnun on a certain night sat with friends of his cousin's and he passionately inflamed and anxious and they were admonishing him and talking to him until a dove began to sing in the meadow opposite to them. So he arose and said:

The dove cooed at nightfall as
 She wept for her friend and I slept
 I lied, by Allah's house, as lover
 When the dove excelled me in weeping

 The poem in the episode about Laila's people taking a different way than that Majnun's people took has a three part structure. The first couplet shows the infant abandoned by the nurse and refusing to let her go without an attempt to follow her.

The middle two couplets compare Laila to a lost camel as the auditory communication habits change the child's posture from sitting to crawling. The camel's resistance to thirst suggests that the greedy nurse has assumed more agreeable attitudes.

The last couplet suggests the visual communication habits in stating that it was Laila's judgment to take the path different from Majnun's. This was unjust but it showed a certain insight since it made a poet of her beloved.

Al Shaibani's memory of one of Majnun's poems implies

Then he wept until he fell on his face in a faint.
And he did not revive until the sun warmed on the following day.

His speaking poetry to one who passes.

Abu Nasr recalled from his friends that a man passed by Majnun and he was in the dunes of Yabrin walking. And he was amazed at him and did not recognize him and said What's wrong, my brother? And he raised his head to him saying:

I despair as love's illness afflicts
Beware lest what grieves me grieves you
As if an eye whose tears flow early
Sees travellers with Laila at morning
Buckets that a strong camel draws
On a creaking wheel to water the thirsty

that the winged bird breast Muse is still his superior when it comes to making poetry. Laila, the night, can inspire the mourning dove at eve as well as Majnun.

Abu Nasr's recollection of one of Majnun's poems gives us another three part pattern. The first couplet shows the self-centeredness of the lover's despair in his warning to the one who passes. In thinking that others are in the same danger as he, he exaggerates the importance of his own grief.

In the middle couplet the thought of the departing women produces the fluency of speech in the tears from the eye's ducts. The word 'ain can also mean a spring or well apart from any thought of vision.

The last couplet limits the travel theme to the circular motion of the camel who is turning the water wheel. This suggests the greater self centeredness of the reader as compared to the speaker. But the basic problem is still thirst.

ثم بكى حتى سقط على وجهه متذنباً عليه ، فما أفاق حتى
تعميت الشمس عليه من غد .

قوله الشعر لمن يمر به

وذكر أبو نصر عن أصحابه أن رجلاً مرّ بالمجنون وهو يرمي
يبريناً يخطط فيه ، فوقف عليه متعجباً منه ، وكان لا يعرفه ،
فقال له : ما بك يا أخي ؟ فرفع رأسه إليه وأثأ يقول :

بيّ اللباس والداء المنيام أصابني ،
فإياك عني لا يكن بك ما يبيّ

كان جنون العين تهني دموعها ،
غداة رأت اطمأن ليلي غوادياً

عزوب أمثها نواضح يؤل
على تجلر عجم يؤين حادياً

وقال خالد بن جمل : ذكر حنيفة الراوية أن قرأ من أهل البين
مرءوا بالمجنون ، فوقفوا ينظرون إليه فانشأ يقول :

ألا أيها الركب البائثون عرجوا
علينا ، فقد أمسى همونا بانيأ
ثأيلكم هل سأل ثمنان بعدة ؟
وحبب إلينا بطن ثمنان وأدبا

يقول في هذه القصيدة :

ألا يا حماسي قصر ودان هيجنا
علي الموى ، لك تفثينا لينا
فابكيشاني وسط صمحي ، ولم أكن
أبالي دموع العين لو كنت خالبا
فوالله إني لا أحب ، لنير ان
تحل بها ليلى ، اليراق الأعالي
ألا يا خلي لي أحب لي مجشي
حياض المنايا ، أو مبيدي الأعادي

Khalid ibn Jamil said that Hammad al Rawi recalled some of the folk of Yemen passed Majnun and stopped to look at him and he said:

O Yemeni riders mounted over us
Indeed our love has come from Yemen
We ask you: How does Na'man go now?
As Na'man's valley yields to our wadi!

He recited this qasida:

O two doves of Qasr Waddan you
Stir love in us when you sing to me
You wept for me amidst my friends
I care not for tears if I am alone
By Allah, I want no other to stay
With Laila in the high rocky land
O my friends! Laila's love my task
Is in death's drink or hostile chains

Hammad al Rawi was a famous reciter of the early poets and sometimes suspected of forgery. In this two couplet poem Majnun boasts the superiority of his verses over those of the older civilization of Yemen. Laila's kind of love comes from Yemen but the mountain valley of Na'man has been transferred to the north.

The three part poem has something of the same theme since Qasr Waddan is a place between Nakha and Halina. In the first pair of couplets the poet says the tears of the two doves were for his friends but when he is alone, as the infant is, he has no use for them.

In the middle two couplets the poet moves to the Hajd or high plateau in central Arabia. Here the war-like atmosphere leads him to the drink of death given by the mother and to put chains on the foes whom he conquers. This is typical auditory boasting.

In the last two couplets the poet returns to the two doves. Qada is a place named for a kind of wood that makes a hot fire and light for the reader.

O you two doves responding with
Your melody then cooing in my grief
If you want sorrow or intend to cling
To the edges of Cada, then follow me

Laila's journey.

Abu Nasr recalled that Khalid ibn Kulthum said that Laila's husband intended to journey with her to his country and Majnun learned that he was going early with her. So he said:

O Laila quick to part but not to die
As if you forgot what was your custom
You will know if journey's goal is far
And they take Laila, your heart will stop

Majnun sickens.

Abu Nasr said that Khalid said: Juma'a told me from the Banu Qushair that Majnun was sick with a grievous illness before his mind was confused. Then he healed.

The two couplet poem about Laila's trip has the poet addressing himself when he says that Laila is quick to go but he cannot die with equal determination or speed. He seems to forget an old habit of following her lead and thus is like the infant who is not able to follow the nurse when she disappears.

The second couplet provides a remedy for these difficulties by saying that he will soon know how far is the goal toward which Laila is moving since the farther she goes the sooner his heart will stop. Lubb can mean the center of a fruit, or a nut, or a crumb of bread as well the heart. This suggests that the more Laila travels the more Majnun's nourishment is used up. Left brain activity will be reduced to right brain passivity.

وبأهيا القنريشان نجاًوياً
بلعنيكما ، ثم اسجعتا عتلاًنياً
فإن أننا استطربنا وأردشنا
لحافاً بأطراف النضى ، فاتبانينا ٢

رحيل ليلي

قال أبو نصر: وذكر خالد بن كلثوم أن زوج ليلي لما أراد الرحيل
بها الى بلده بلغ المجنون أنه غادر بها فقال :

أزمية ليلين ليلي ولم تمت ،
كانك عما قد أظلك غافل ٣

ستعلم ، إن شطت بهم عربة التوى
وزالوا بليلى ، أن لبك زائل

مرض المجنون

قال أبو نصر : قال خالد : وحدتني جماعة من بني قشير أن
المجنون سقيم سقاماً شديداً قبل اختلاطه حتى أشقى على الهلاك ،

فدخل إليه أبوه بعثله 'فوجدته' 'بنشد' هذه الأبيات ويكيه 'أحر' بكاء
ويشج' 'أحر' نشيج :

ألا أيها القلب ، الذي لجّ هائفاً
بليلى ، ولبدأ لم تقطع قائمه

أفنى أقد أفاق العاصتون ، وقد أنى
طالك أن تلقى طيباً ثلاثة ٢

فما لك ملوب المزاء ، كأنما
برى ناي ليلي مغرماً أنت غارمه ٣

أجدك ، لا تنسيك ليلي 'مليه'
ثلثم ، ولا ينسبك عهداً نقادته

أظمان ليلي

قال : ووقف مستراً ينظر الى أظمان ليلي ، وقد رحل بها زوجها
وقومها ، فلما رآهم يرمحون بكى وجزع .
١٠٤

And his father came to him to console him and found him
reciting these verses. And he wept hot tears and
sobbed deeply:

O heart that swells with passion for
Laila, a child whose amulet is uncut
Revive for lovers survive and your
State changes as your grief finds aid
When solace was taken it was as if
You saw Laila's goal a debt, you debtor
O you, you'll not forget Laila as grief
Suffers and its coming destroys no thought

Laila's departure.

And he was hidden looking at the camels of Laila as
her husband traveled with her and her folk. When he
saw them going off he wept and was troubled.

This three part poem addresses Majnun's heart after
he had recovered from an illness. The first couplet
makes Laila a child whose amulet protects her from evil
and thus suggests that she is not yet old enough to
avoid those troubles which might befall her. Her dif-
ficulty like that of Majnun begins early.

The middle two couplets suggest the auditory com-
munication habits in the resurrection theme stated in
the idea that grief finds aid and solace which helps
the heart to bear the disappointments that remain with
respect to Laila. This solace is based on the child's
ability to crawl, a re-surrection after the first erec-
tion of the seated position.

In the last couplet the heart is told that it will
not forget in spite of solace. It thus has the ability
of the visual communication habits to outlast the ephem-
eral nature of speech.

His father said to him: Alas! we came to you quietly to encourage you a little as you watched them. But if you do as I see you will be known. And the authority has made your blood free if you go among them. So control yourself or go away.

He said: There is no way for me to watch them going away and keep quiet except in trouble and weeping. So take me away. And he went away and said:

Hold back tears till a tribe goes
Your tears, if they spread, betray
As if eye's tears, the day they go
Were pearls flowing on a shirt collar

Ishaq ibn Muhammad from Ibn al 'Arabi recited as Majnun'

O would Laila quenched my hot sighs
Healed them, not being able to return
If wind, from one forbid, blows to us
I found her journey and the breeze cool

The two couplet poem on Laila's departure shows the right brain passivity in the first couplet when it is compared with the idea in the second couplet. There the tears turn into pearls which are a metaphor for the words of verse. Pearls on a string not only suggest the orderliness of the versification but also the conflict, the grain of sand around which the pearl grows in its oyster, which is coated with a brilliant secretion to suggest the child's production of speech and writing.

The poem recited by Ibn al 'Arabi has a five part structure if we exclude the verse which is ascribed to Ibn Harma, a bedouin poet who was born at the beginning of the 8th century. The first two couplets suggest the theme of separation between the nurse and the infant in terms of the lover's sighs. The wind that blows between the lover and his beloved cools the heat of his passion.

فقال له أبوه : وبجك إنما جئنا بك مُتَخَيِّباً لِبَتْرُوحَ بعض ما
بك بالنظر إليهم ، فإذا فعلت ما أَرَى عُرِفْتَ ، وقد أهدى السلطان
دمك إن مروت بهم ، فأميك أو فأنصرف .

فقال : ما لي سبيل إلى النشطر إليهم يرحلون وأنا ساكن غير
جازع ولا بالك ، فأنصرف بنا . فأنصرف وهو يقول :

دَدِ الدَّمْعَ حَتَّى يَظْمَنَ الحِمَى ،

دموعك ، إن فاضت ، عليك دليل^١

كان دموع العين ، يوم تمهلوا ،

جبان^٢ ، على جيب القميص ، يسيل^٣

أنشدني^٤ إسحاق بن عمار عن ابن الأعرابي للجنون :

ألا ليت ليلى أطفأت نحر^٥ زفرة

أعجلها ، لا استطيع لها رد^٦

إذا الرِّيحُ ، من نحر الحسى ، نسّتنا ،

وجدت لشرها ومثسبها رد^٧

على كيدٍ قد كاد يُدري بها الموى
ثدوباً ، وبعض القوم يحسبني جلدًا^١

هذا البيت الثالث خاصة يُروى لابن هرمة في بعض قصائده أوّله :

أفاطم إنّ الثّاي بُلي من الموى

وهما^٢ في هذه القصيدة :

وإني يئاني الموى ، مُنجِدُ الثوى ،

سيلان ألقى ، من خلافتها ، جَهْدًا

سقى الله نجدًا من ربيعٍ وصيفٍ ،

وماذا يُرجى من ربيعٍ سقى نجدًا^٣

بلى ! إنّه قد كانَ للبعشِ قُرّةٌ ،

وللعشبِ والرّكبانِ منزلةٌ حمداً^٤

أبى القلبُ أن ينفك من ذكرِ نسوةٍ

رفاقٍ ، ولم يظعن شؤماً ولا نكدًا

On a liver love almost destroyed
Wounded, some folk supposed me strong

This third verse is ascribed to Ibn Harma in one of his *qasidas* whose beginning is: O Fatima distance consoles me in love.

And both are in this *qasida*:

Love is Yemeni, the goal is Najd
Two roads urge effort in difference
Allah bless Najd in spring and summer
Rain is hoped for as spring waters Najd
Yes! it was cooling to life and
Friends praiseworthy to the riders' camp
Heart refuses to stop thinking of maids
As slaves not created for grief and woe

The second pair of couplets suggests the descent theme as the infant assumes the seated posture. Ibn Harma's couplet may have been included at this point because of its mention of the liver as an organ situated in the lower part of the body relative to the head. But the idea of Yemen as situated below Najd on the north and south axis and the blessing of Najd as the highland is sufficient to make clear the new orientation.

The middle pair of couplets continues the idea of the spring rains as a symbol of the fluency of speech. The kinetic nature of speech is seen in the riders' camp and the resurrection theme hinted at in the maids who are a solace to the disappointed lover. Of the two roads, the upper and the lower, it is clearly the upper one that has been taken.

The fourth pair of couplets shifts from the crawling posture in the middle fifth to the precarious balance of standing upright on two feet. Here the maids are described as dragging their skirts to entice the men at evening. But this low suggestion is balanced by the killing glances from the upper world. This is

As they come at eve they drag skirts
 Their glances kill our souls knowingly
 The long necked heavies go, at waists
 The lithe behinds move the steps forward
 'Amri Laila sways above them as she
 Is swathed in silk veils and curly braids
 She moves a comb through thick locks
 As they spit sweet musk and rosy amber

Magnun and the fawn.

Majnun passed two men who had caught a fawn and bound
 her with a rope. When he looked at her as she hobbled
 in the rope she drew tears from his eyes. So he said to
 them: Let her loose and take in her place a sheep from
 my flock. And Maimun said in his relation: Take in her
 place a she camel from among my camels. And he gave it
 to them and he let her loose and she turned running in
 flight. And Majnun said to the men when he saw her in
 bonds:

 further emphasized by the long necks of the beauties and
 their heavy behinds which serve as ballast so they can
 keep their balance.

In the last pair of couplets Laila's stature is said
 to surpass those of the maids and her silk veils and
 curly braids suggest the thread of thought woven into
 the pattern the poet spreads out on his paper in writ-
 ing his poem. As she combs her hair her locks spit bits
 of musk and amber to suggest the power of the spirit.
 As in the Christian trinity the sense of smell supplies
 the fourth element which helps to bind together the other
 three which are the foundation for communication. The
 return to the seated position as the reader and writer
 work makes possible the kind of judgment that is needed
 if the written words are to be properly arranged.

إذا رُحِنَ يَسْعَبِنَ الذُّيُولَ عَشِيَّةً ،
ويقتلنَ بالألحاظ أنفُسَنَا عَمْدًا

مَشَى عِبْطَلَاتُ رُجْعٍ ، بِمُحْصَرِّهَا
رَوادِفُ وَعَثَاتٍ ، تَرْدُ الحُطَى رَدًّا

وَنَهَتْهُ لَيْلَى الصَّامِرِيَّةُ فَوْقَهَا ،
وَلَانَتْ بِسَبِّ القَرْزِ ذَا غُدُرٍ جَعْدًا

إذا حَرَّكَ المِدرَى حَفَاثَرَهَا العُلَا
تَجْبَعْنَ نَدَى الرِّيحَانِ وَالْمَنْبَرِ الوَرْدَا

المجنون والظبية

مرّ المجنونُ برجلين قد صادا ظبيةً فربطاهما بحبل وذبحا بها ، فلما
نظر إليها وهي تركضُ في جبالهما دَمَعَتْ عَيْنَاهُ ، وقال لهما : « حَلَاها
وخذَا مَكَاتَهَا شاةً من غنمي - وقال ميسون في خبره : وخذَا مَكَاتَهَا
قَلْبُوصاً من إبلي - فأعطاهما وحلّاهما فولّتْ تعدو هاربة » . وقال
المجنونُ للرجلين حين رآهما في جبالهما :

يا صاحبي التذنين اليوم قد أخذنا ،
 في الجبل ، شبها ليلي ثم غلاما
 لاني أرى اليوم ، في أعطاف شاكنا ،
 مشايها أشبهت ليلي ، فحلانا

وقال فيها وقد نظر إليها تعدو اشد عذو هاربة مذعورة :

أبا شب ليلي ا لا ثرامي ، فأنني
 لك اليوم ، من وحشية ، لصديق
 وبا شب ليلي ا لو نلت ساعة
 لعل فزادي من جواه يفيق
 تغير وقد أطلقتها من وثاقها ،
 فأنت ليلي ، لو علمت ، طليق

عاذلاته في ليلي

ان نسوة جلسن الى المجنون فقلن له : ما الذي دعاك الى ان
 احللت بنفسك ما ترى في هوى ليلي ، ولما هي امرأة من النساء ؟ هل
 لك في ان تصرف هواك عنها الى احدانا فتساعفك وتجزيك هواك

O my friends who today took with
Ropes Laila's likeness and tied her
I see today in your sheep's sides
An image like to Laila's so loose it

And he said about it as it ran a fast pace in flight
and fear:

O Laila's likeness be not afraid
As I today am a lover among beasts
O Laila's likeness if you stop now
Perhaps my heart will revive from ill
You flee and I free you from bonds
You are free for Laila if you know it

They reproach him about Laila.

(Ibn al 'Arabi said:) Some women were near Majnun and said to him: What attracts you that you let yourself go when you are aware of Laila's love. She is only a woman among women. Why don't you change your love for her to one of us and we will help you and repay you for your love...

The comparison of Laila to a fawn caught by hunters represents her bondage to her husband and her father. It also centers attention on the auditory value of her name, Laila meaning night, and the association of the child's learning to speak and its four footedness in the crawling stage. The first couplet sees all of this in passive, right brain terms.

The second couplet takes a more active view by calling the fawn a sheep from the root shah which can have the meaning of putting the evil eye on some one. This hints at the fact that Laila has been a cause of misfortune for Majnun.

The second poem has a three part pattern. Fear and the beasts suggest touch. Revival suggests speech. Freedom comes with vision.

and bring you back from what has estranged you from mind and body.

He said to them: If I were able to change my love for her to you I would change it from her and from every one after her and I would live alone and content among men.

They said: What do you like in her?

He said: Everything I see in her and observe in her and hear from her delights me. By Allah I have never seen anything of her but what was beautiful in my eyes and fixed in my heart. And I strove to find something ugly or disgusting or blameworthy in her to turn me away but I could not find it.

They said: Describe her to us. So he recited:

White, pure whiteness as if
A moon amidst the cool of night
Marked with beauty by jealousy
For beauty is suspect to the envious

Ibn'l 'Arabi who reports this anecdote was another great philologist who lived in the 8th century and collected information about the early poets. This poem is a description of Laila and as such relies for its truth on its reference to the inner world of communication rather than to any external appearance of Laila. The first pair of couplets finds her beauty in its likeness to the moon's whiteness or brilliance on a cool night after a hot day. The moon's association with the 28 day female cycle of creativity makes Laila a symbol of the poet's ability to produce brain children. But the slow changes of the moon's visual appearance suggest that this is a right brain image.

In the last pair of couplets Laila appears in a more active role as her tears drip from eyes that are not in need of kohl to enhance their beauty or protect them from the sun. She also knows how to control her speech and that gives her more power than someone who is merely voluble. It is this idea of left brain control which Ibn'l 'Arabi praises.

وَيَرْجِعَ إِلَيْكَ مَا عَزَبَ مِنْ عَقْلِكَ وَجَسَدِكَ ؟

فَقَالَ لَمَنْ : لَوْ قَدَّرْتُ عَلَى صَرْفِ الْمَوَى عَنْهَا إِلَيْكَ لَصَرَفْتُهُ عَنْهَا
وَعَنْ كُلِّ أَحَدٍ بَعْدَهَا وَعِشْتُ فِي النَّاسِ سَوِيًّا مُسْتَرِجِحًا .

فَقُلْنَ لَهُ : مَا أَعْجَبَكَ مِنْهَا ؟

فَقَالَ : كُلُّ شَيْءٍ رَأَيْتُهُ وَشَاحَدْتُهِ وَسَمِعْتُهُ مِنْهَا أَعْجَبَنِي ، وَاللَّهِ مَا
رَأَيْتُ شَيْئًا مِنْهَا قَطُّ إِلَّا كَانَ فِي عَيْنِي حَسَنًا وَبِقَلْبِي عَاقِبًا ، وَلَقَدْ
جَهَدْتُ أَنْ يَقْبَحَ مِنْهَا عِنْدِي شَيْءٌ أَوْ يَسُجَّ أَوْ يَغَابَ لِأَسْلُوَ عَنْهَا
فَلَمْ أَجِدْهُ .

فَقُلْنَ لَهُ : قَصِّبْهَا لَنَا .

فَأَنشَأَ يَقُولُ :

بِيضَاءِ خَالِصَةٍ الْبَيَاضِ ، كَأَنَّمَا

قَمَرٌ تَوْسَطُ بُجْنَجٍ لَيْلٍ مُبَرَّدٍ

مَوْسُومَةٍ بِالْحَسَنِ ذَاتِ حَوَاسِدٍ ؛

إِنَّ الْجَمَالَ مَظْنُونَةٌ لِلْعُشْدِ

وثرى مدامعها تفرق مقلّة
 سوداء ، ترغّب عن سواد الإيثار
 تخوّد إذا كثّر الكلام نموت
 بجيئ الحياء ، وإن تكلمت نقصيد

ثم قال ابن الأعرابي : هذا والله من حسن الكلام ومنقح
 الشعر .

وأنشد أبو نصر المجنون أيضاً ، وفيه غناء ، قال :

كان فؤادي في غالب طائر
 إذا ذكرت ليلى يشدّ بها قبضاً
 كانت فجاج الأرض حلقة خاتم
 عليّ ، فما تزداد طولاً ولا عرضاً

الامام بدار ليلى

قال رجل من مشيرة المجنون له : إني أريد الامام بحبي ليلى فهل
 تودعني إليها شيئاً ؟ فقال : نعم اقف بحيث تسمعك ثم قل :

Her tears seem to drip from dark
Eyes, eyes she prefers to black kohl
A beauty, if words are many she feels
Warm modesty and speaks but a little

Then Ibn al 'Arabi said: This, by Allah, is the most
beautiful verse and the perfection of poetry.

And Abu Nasr recited from Majnun also with its tune:

As if my heart were in bird's claws
If one says Laila the grip tightens
As if earth's crack were a seal ring
For me unyielding in length or breadth

The meeting at Laila's camp.

A man from the family of Majnun said to him: I intend
to visit Laila's tribe. Do you want to give me some-
thing for her? He said: Yes! Stand where she can hear
and say:

The poem which Abu Nasr recited also has the two
part form which suggests the division between right
and left brain attitudes.

The first couplet sees Laila as a bird who like the
nurse hovers above the immobile infant and when it
descends is gripped by the infant in an effort to hold
on to what must soon be lost. The mention of Laila's
name tightens the grip since the kinetic movement of
speech accentuates feeling of loss.

In the second couplet the crack in the earth, the
pass between two mountains is thought of as the grip
of the bird's claws and then changed into the space
between the seal ring and the clay or paper on which
the image is impressed. Here the substitute for the
nurse's milk is no longer the spoken but the written
word and this allows for a more permanent and active
effect of the poet's creativity.

Allah knows the soul is destroyed
By despair of you but I accept it
I gave you a soul till it was hurt
She was sure to break what I gave her
Though short I enjoyed your moment
I want for myself the world and all

He said: And the man went and watched for a moment
alone with her. And he succeeded and said to her: O
Laila, it is very fine what he says:

Allah knows the soul is destroyed
By despair of you but I accept it

And he recited the verses. And she wept for a long
time and then said: Give him peace and tell him:

I am your ransom if I own my soul as
Another than you pays and contents it
Patience in what Allah gave you, again
And again in my patience I disclose it

The three part poem given here suggests the tactile
communication habits in the mention of the despair
that Majnun feels with regard to Laila, a despair sim-
ilar to that which the infant feels with regard to
the nurse before it has found a substitute.

The middle couplet suggests auditory communication
in the idea of the breaking of the soul or breath as
a contrast to the continuity of the babbling flow of
sounds which the child uses first as a substitute
for the absent nurse.

The third couplet suggests visual communication in
the mention of the world which becomes available once
the child has learned to read and write.

Laila's response to Majnun characteristically does
not show the sharp division between the two halves
of a two part poem that is seen in Majnun's poems.

الله يعلم ان النفس هالكة
بالباس منك ، ولكنتي أغتبتها

متبتك النفس ، حتى قد أضرت بها ،
واستيقنت خلقت بما أمتها

وساعة منك الهوفا ، وإن قصرت ،
أشهى لي من الدنيا وما فيها

قال : فمضى الرجل ، ولم يزل يرقب خلوة حتى وجدها ، فوقف
عليها ثم قال لها : يا ليلي ، لقد أحسن الذي يقول :

الله يعلم ان النفس هالكة
بالباس منك ، ولكنتي أغتبتها

وأنشد الأبيات ، فبكت بكاء طويلاً ثم قالت : أبلغه السلام
وقل له :

نفسي فداؤك ، لو نفسي ملكت ، إذا
ما كان غيرك يعجزها ويرضيها

صبراً على ما قضاه الله فيك ، على
مرارة ، في اضطباري ، عنك أخفيها

قال : فأبلغه القتي اليتيم وأخبره بحالها ، فبكى حتى سقط على وجهه مفتتاً عليه ، ثم أفاق وهو يقول :

عجبتُ لعروة المذري أذى
أحاديثاً للهوم بعد قوم
وعروة مات موتاً مسترجعاً ،
وما أنا ميتٌ في كل يوم

والمجنون^١ :

أبازينة الدنيا ، التي لا ينالها
منائي ، ولا يبدو لظهي صربها
بمعني قذاة من هوائك ، لو أنها
تداوى بن حموى ، لصح سقيها
وما صبرت عن ذكرك النفس ساعة ،
وإن كنتُ أحياناً كثيراً ألومها

والله يغضه بليلى

سأل الملوّح أبو المجنون رجلاً قدّم من الطائف أن يمرّ بالمجنون

He said: And the youth told him the two verses and asked of his condition. And he wept until he fell into a faint. Then he revived and said:

I wonder at 'Urwa al 'Udhri
Whose story went from folk to folk
But 'Urwa died a quiet death
Whereas I am dying every day

And Hasr Ahmad ibn Hatim ascribed to Majnun:

O beauty of a world that my desire
Gains not, its loss ruins my heart
In my eye is a mote from your love
If it heals by its love its ill is good
Soul is not patient in your memory
If it were a moment I'd blame it much

His father hates him for Laila.

Al Malawwah, the father of Majnun, asked a man who came from Taif to go to Majnun...

Majnun's response to Laila's quatrain shows a sharper division between the two couplets. The first one merely remarks on the rather tame story of 'Urwa which, for all that, gained currency as a piece of communication. The second couplet has a good deal more force in its comment that Majnun dies every day. Such dying implies a resurrection which is most likely to be noticed if it is auditory or visual.

Abu Hasr's poem ascribed to Majnun has a three part pattern. The first couplet states the theme of the loss of the nurse.

The second couplet has a resurrection or revival theme suggestive of auditory communication insofar as the disabled eye implies the need for tongue and ear as means of communication.

Laila's memory suggests the power of vision to retain thoughts.

and sit with him and tell him he had met Laila and talked with her. And he should describe her qualities to him and her words that Majnun would recognize her. And he said to him: When you see him eager for your story and wanting it then let him know that you mentioned him to her and tell him that she slandered him and cursed him. And that she said that he lied about her and made her notorious by his actions and that she was never united to him as he has said.

So the man did this and he came to him and told him of his meeting with her. And he accepted him and started to ask about her and he told him as Malawah had instructed him. And he became lively and his wits returned to him as he told him of her slander and cursing against him. So he spoke and he was not disturbed as he composed this:

An east wind came to Dhu Gada's folk
And split my heart as its blasts blew
If the north wind blew yet it
Healed as its south turned to me
The kin of a compact is for lovers
Love for each soul is where its lover is
Enough for nights to drive you astray
To a house of hate, you are its exile

This five part poem shows Majnun's strength and firm love for Laila in spite of his father's plot to turn him against her. The first couplet shows the bad nurse trying to split his heart with the east wind of childish passion among the folk of Gada, the fiery coals that torment the lover.

In the second couplet the passionate east wind is changed to the fierce north to suggest the idea of an upward direction, just as the south wind suggests the downward direction of seated posture.

The middle couplet points to the kind of relatedness that is established by the spoken word. The linking of articulate sounds makes possible an intellect as the logos of speech.

فيجلس إليه فيخبره أنه لقي ليلى وجلس إليها ، ووصف له صفات
منها ومن كلامها يعرفها المجنون ، وقال له : حدثني بها ، فإذا رأيته
قد اثرا بـ لحديتك واشتياه فمرته أنك ذكرته لها ووصفت ما به
فشتتته وسبته ، وقالت إنه يكذب عليها وبشهرها بفعله ، وإنها
ما اجتمعت معه قط كما يصف .

فعمل الرجل ذلك ، وجاء إليه فأخبره بلفاته إياها ، فأقبل عليه
وجعل يسأله عنها ، فيخبره بما أمره به الملوّح ، فيزداد نشاطاً ويثوب
إليه عقله ، إلى أن أخبره بسبها إياه وشتمها له ، فقال وهو غير
مكتر لما حكاه عنها :

تمر الصبا صفعاً باكن ذي القصى ،
ويصدع قلبي أن يحب محبوبها

إذا هبت الريح الشمال ، فإنما
جواي بما تهدي إلي جنوبها

قريبة عهد بالحبيب ، وإنما
هو كل نفس حيث كان حبيبها

وحسب البالي أن طرحتك مطرحاً
بدار قلبي ، ثمسي وأنت عريبها

حلالٌ ليلي سُبنا وانتفاصنا ،
 هنبنا ، ومنفورٌ ليلي ذُنوبها
 وذكر الميمُ بن عدي أن المجنون قال ، وفيه غناء :
 كان لم تكن ليلي ثزارُ بذي الأثَرِ
 وبليزعر ، من أجزاع ودان ، فالتخلِ
 صديق لنا ، فيا نرى ، غير أنها
 نرى أن حبي قد أحل لما قتلي

ليلي تبكي

أخبرني عتي عن أشباح من بني مُرة قالوا : خرج منا رجلٌ إلى
 ناحية الشام والحجاز وما يلي ثيباء والسرّاء وأرض نجد ، في
 طلب بُنية له ، فإذا هو ببنية قد رُفِعَتْ له وقد أصابه المطرُ فعدَل
 إليها وتحنَّح ، فإذا امرأة قد كلَّته فقالت : لزل ، فزل . وراحت
 إليهم وغنَّهم فإذا أمرٌ عظيم .
 فقالت : سلُّوا هذا الرجلَ من أين أقبل ؟
 قلت : من ناحية نِهامة ونجد .

Free to Laila our slander and sin
Freely forgiven to Laila her faults

And al Haitham ibn 'Ady recalled that Majnun said in a melody:

As if Laila visited not at Dhu Athla
Nor crossed the wadi of Waddan and Nakhla
Our friend as we know except that she
Knows my love allows my death to her

Laila weeps.

My uncle told me from some shaikhs of the Banu Murra:
A man of ours went to the regions of Syria and Hijaz and
what borders on Taima and Sara and the land of Najd in
pursuit of some business of his. And he came to a tent
and when the curtain was raised, for it was raining, he
turned aside to it and cleared his throat and a woman
came and spoke to him saying: Descend. So he descended
and their camels were at rest and their flocks and also a
tall man. So she said: Tell this man from whence you
come.

I said: From the region of Tihama and Najd.

The fourth couplet suggests the ascent theme by means
of Majnun's nobility and highmindedness in becoming
a victim of the nights' hatred. As a martyr for love
he earns a high place in the estimation of his admir-
ing public.

In the last couplet the poet magnanimously forgives
Laila the slander which has been wrongly imputed to
her. He can do this because as a poet he has achieved
a position of strength in the permanence of his writing.
It is she who submits.

The two part poem from al Haitham clears Laila of
any guilt by asserting that she is Majnun's friend even
if she allows his death to occur.

She said: Come in, Sir!
 So I went into the tent and she drew a curtain between
 me and her and then said: O Allah's son, what part of
 Najd do you travel from?
 I said: All of it.
 She said: With whom did you stay there?
 I said: The Baru 'Amr.
 She sighed a deep sigh and then said: With which of the
 Baru 'Amr did you stay?
 I said: With the Baru Harish.
 She shed a tear and then said: Did you hear any menti
 of a man of theirs named Qais ibn Malawwah called Majnun
 I said: Yes, by Allah! I stayed with his father.
 And I came to him and saw him wandering in the desert
 and he was wandering in the wasteland and he was with
 the beasts and no wit or understanding he had except to
 recall his lady whose name was Laila. And he wept and
 recited verses in which she was mentioned.
 And she raised the curtain between me and her and
 behold there was a half moon that eye had never seen the
 like of. She wept until I thought, by Allah, that her
 heart would split. So I said: O lady, fear Allah for I
 said nothing bad. She remained silent in this state of
 tears and grief and then said:

O would I knew though griefs are many
 When Qais's saddle was free to return

 Laila's poem on hearing of Majnun after long absence
 deals with one of the fundamental themes of his con-
 flict. The saddle is a version of the theme of the
 throne or seated position of the infant in the second
 fifth of the pattern. It is here that the articula-
 tion of the babbling flow of sounds becomes possible.
 That articulation, in turn, plays an important role
 in the adjustment of the inner syntax of speech with
 the external structure of events represented in the
 semantic meanings of the words. If Allah keeps him
 Majnun will not be lost.

فقلت : ادخل أيها الرجل !
فدخلتُ الى ثاجية من الحية ، فارختُ بيني وبينها سِتْرًا ثم قالت
لي : يا عبدَ الله ، أي بلادٍ نجدِ وطئت ؟
قلت : كلها .

قلت : فيمن نزلتَ هناك ؟
قلت : ببني عامر .
فتفتتِ الصُّعداءُ ثم قالت : فبأي بني عامر نزلت ؟
قلت : ببني الحريش .

فاستعبرتُ ثم قالت : فهل سمعتَ بذكر فتيٍّ منهم يقال له : قيس
ابن الملوّح ويلقب بالمجنون ؟

قلت : بلى والله ! وعلى أبيه نزلتُ ، وأنتِ فنظرتُ اليه عيمٌ
في تلك النياقي ، ويكون مع الوحش لا يعقل ولا يفهم إلا أن تُذكرَ
له امرأةٌ يقال لها ليلى ، فيبكي وينشدُ أشعاراً قالها فيها .

قال : فرفعتُ السِتْرَ بيني وبينها ، فاذا فُلُتُ قمرٍ لم ترَ عيني
مثلها ، فبكت حتى ظننتُ ، والله ، أن قلبها قد انصدع ، فقلت :
أيتها المرأة ، إنني الله فما قلتُ بأساً ، فمكنتُ طويلاً على تلك
الحالِ من البكاء والنحيب ثم قالت :

ألا ليتَ شعري والخطوبُ كثيرةٌ ،
من رَحُلٍ قيسٍ مُستقِلٍ فراجعٍ

بِنَفْسِي مَنْ لَا يَسْتَلْ بِرَحْلِهِ ،
وَمَنْ هُوَ ، إِنْ لَمْ يَحْفَظِ اللَّهَ ، ضَائِعٌ

ثم بكى حتى سقطت منشفة عليها ، فقلت لها : مَنْ أَنْتِ يَا أُمّةُ
الله ؟ وما قِصَّتُكَ ؟

قالت : أنا ليلي صاحبة المشؤمة ، والله ، عليه غيرُ المؤنة له ،
فما رأيتُ مثلَ حزنها ووجدِها عليه قط .

موت المجنون

إن شيعاً من بني مرة حدثت أنه خرج إلى أرض بني عامر ليلقى
المجنون ، قال : فدُلِلْتُ على مَحَلَّتِهِ فَأَبَيْتُهَا ، فإذا ابنة شيخ كبير
واخوة له رجال ، وإذا نَعَمٌ كثيرٌ وخيرٌ ظاهرٌ ، فالتهم عنهُ
فاستعبروا جميعاً ، وقال الشيخ : والله لو كان أثرٌ في نفسي من
هؤلاء وأحبهم إليّ ! وإنه هَوْرِي امرأة من قومه ، والله ما كانت
تَطْمَعُ في مثله ، فلما إن فشا امرؤه وامرؤها كره ابوها أن يُزَوِّجَهَا
منهُ بعد ظهور الخبر فزوّجها من غيره ، فذهب عقلُ ابني ولحقته
خَبَلٌ وهام في القَبَا في وَجَدَا عليها فحبسناه وقبضناه ، فبعل
يَعَصُّ لسانه واشتدَّتْ حتى خِفْنَا أن يقطعها ففعلينا سبيلهُ ، فهو
ييم في القَبَا مع الوحوش يَذْهَبُ إِلَيْهِ كل يوم بطعامه فيوضع له

By my soul, one free in his saddle
One who is lost unless Allah keep him

Then she wept until she fainted and I said to her:
Who are you O handmaid of Allah? What is your story?

She said: I am Laila his unfortunate mistress, by
Allah, he had none to befriend him. I never saw the
like of her grief or her passion for him ever.

The death of Majnun.

A shaikh of the Banu Murra told 'Uthman ibn 'Amr al
Murri that he went to the Banu 'Amr's country to meet
Majnun. He said: I was led to his abode and came to it
and there was his father a very old man and his brothers.
There too were many flocks and fine possessions. So I
asked them about him and they all shed tears. The shaikh
said: He was more important to me than these and more
dear to me! He loved a woman of his folk and by Allah
she did not find the like of him. Then their affair
ended as her father hated to have her marry him after
the affair became known so he married her to another.
So my son's reason departed, confusion followed it and
he wandered in the desert longing for her. And we im-
prisoned him and chained him but he started to bite his
lips and tongue until we feared he would cut them off so
we let him go his way. He wandered in the desert with
the beasts that came to him every day with his food.
And one put it wherever one saw him and when they came
to him he came and ate of it.

In an earlier episode we were told that Majnun's
father died before he did and that he composed a poem
in his right mind lamenting the death of his father.
This was appropriate to the positive oedipal relation
in which the son kills the father to represent the
strength of the child's syntax of speech with respect
to its still inadequate knowledge of the external
world's structure. But in the negative oedipus a dif-

He said: So I asked them to show him to me and they pointed to a youth of the tribe who was a friend of his and they said: He is friends with none but him and no others take his verses from him.

So I went to him and asked him to show him to me.

He said: If you want his verses, all the poetry that he speaks at evening is with me. I will go to him in the morning and if he speaks anything I will bring it to you.

I said: No, I want you to show him to me so I can go to him in a friendly way and do not show him that you fear him. And if he menaces and threatens you with something, don't be afraid but sit down and turn your eyes away from him and look at him only now and then. And when you see him quiet in his fear recite some love poetry for him. If you can recite some love verses of Qais Dharir, do that for him since he will be delighted with it.

So I went and searched for him one day towards evening and found him sitting on the sand writing in it letters with his fingers. I approached him quietly but he showed the fear of a wild animal for a man. And at his side were stones....

ferent situation has come about. Now the child's confidence in its own construction of the syntax of speech has been shaken by having to adapt to the adult grammar which is supported both by adult speech and by the written word. This adult grammar is further linked to a fuller knowledge of the structure of the external world as the semantic value of the vocabulary is also enriched. From the child's point of view the victory of the positive oedipus must be exchanged for defeat and death in the negative oedipus. The confidence involved in crawling on four feet crumbles as two footed locomotion brings its own uncertainties. The dialogue of speakers yields to the solitude of the reader. So Majnun dies while matching verses with those of the elegiac poet Qais ibn Dharir. The latter is said to have been nursed by the same nurse as Husain ibn 'Ali.

حيث يراه ، فاذا تنحوا عنه جاء فأكل منه .
قال : فسألهم أن يدلوني عليه ، فدلتوني على فتى من الحب
كان صديقاً له وقالوا : انه لا يأنس إلا به ولا يأخذ اشارة عنه غيره .
فأتيت فأتته أن يدلني عليه .

فقال : إن كنت تريد شعره فكل شعره قاله الى امر عندي ،
وأنا ذاهب اليه غداً فإن كان قال شيئاً أثبتك به .
قلت : بل أريد ان تدلني عليه لآتيه .

فقال لي : إنه إن قررت منك نقر مني فيذهب شعره .
فأبیت إلا أن يدلني عليه .

فقال : اطلبه في هذه الصحارى فاذا رأيته فادن منه مستاناً ولا
تره أنك تهاب ، فإنه يهددك ويتوعدك أن يرميك بشيء . فلا
يرؤعتك واجلس صارفاً بصرك عنه والحظه احبائاً ، فاذا رأيته
قد سكن من نفاذه فأنشده شعراً عزلاً ، وإن كنت تروي من
شعر قيس بن ذريح شيئاً فأنشده إياه فإنه متعجب به .

فخرجت فطلبته يومي الى العصر فوجدته جالساً على رمل قد
خط فيه بأصبعه خطوطاً ، فدنوت منه غير متقبض ، ففر مني نفور
الوحش من الانس ، وإلى جانبه احبار فتناول حبراً فأعرض عنه ،

فمكث ساعة كأنه فافر يريد القيام ، فلما طال جلوسه سكت وأقبل
بخطأ بأصبعه ، فأقبلت عليه وقلت : أحسن والله قيس بن ذريح
حيث يقول :

ألا يا غرابَ اللين ، ومجك نبني
بملك في لبني ، وأنت خير
فإن أنت لم تخبر بشيء علتة ،
فلا طرئت إلا والجنح كبير
ودرت بأعداء ، حبيبك فيهم ،
كما قد تراني بالحبيب أدور

فأقبل علي وهو يكي فقال : احسن والله ، وأنا احسن منه قولاً
حيث أقول :

كان القلب ، ليلة قيل يغدي
بيلي العارية أو يراح
قطاة عزها شرك فبات
تجاذبه وقد علق الجنح

فأمسكت عنه هنيئة ، ثم أقبلت عليه فقلت : واحسن والله
قيس بن ذريح حيث يقول :

and he took a stone and put it before him and I turned from him. And he waited a while as if afraid but wanting to go. When I stayed sitting he became quiet and started to write with his finger and I approached him and said: Qais ibn Dharih did very well when he said:

O raven of parting! alas, tell me
From your knowing Lubna as you know
But if you tell anything you know
You'll not fly but with broken wing
Circling a foe where your love is
As you see me circle these enemies

So he approached me and wept as he said: It is fine by Allah but I am better than him in saying:

As if the heart said at night it
Goes early to 'Amri Laila or goes late
A grouse, a snare hurts it at night
Holding it when the wing is caught

I restrained myself in gratitude and then turned to him and said: But Qais ibn Dharih was better where he said:

Qais ibn Dharih's poem has a three part structure. Lubna, from the root lbn which produces various words for milk, was his beloved. But if the raven tells of her it will have a broken wing according to the middle couplet. This suggests the articulation of speech that is necessary if one is to adjust to the external world. Only then can one describe the circles of the body openings by means of which an accurate picture of of the world can be constructed in writing.

Significantly Majnun replies with a two part poem which emphasizes the influence of right brain inhibition in the second and fourth fifths. Here too the grouse, not an ill omened raven, has a broken wing due to a snare set by a malignant fate.

I fail by my eye's tears' weeping
 Wary of what he was or he would be
 They said: Tomorrow or after night
 Parting of lovers is unseen or seen
 I did not fear you'd make me dead
 By your hand but for what is near

And he wept, by Allah, until I thought his soul would
 melt and I saw his tears wet the sand which was in front
 of him. Then he said: It is good by Allah but I am
 more poetic than him when I say:

You came near me till you cursed
 By words to send a goat to a valley
 You went from me when I had no aid
 You left me what was between the ribs

 Qais ibn Dharih's poem is again a three part one
 with the auditory reference in the middle couplet and
 the visual one in the writer's hand in the last.

Rajman again matched this with a two part poem.
 The madman's tragic role of the scapegoat is pointed
 out in the first couplet. The root 'sm can also mean
 to guarantee, preserve, take refuge.

The more active left brain achievement is in what
 is left between the ribs, the heart by means of which
 feelings are registered in the mind and the inner
 experience forms the basis of the experience of the
 external world.

واني لَمُفَنِّدٌ دَمْعَ عَيْنِي بِالْبُكَاءِ ،
 حِذَارًا لِمَا قَدْ كَانَ ، أَوْ هُوَ كَانَ ،
 وَقَالُوا غَدًا ، أَوْ بَعْدَ ذَلِكَ بَلِيلُهُ ،
 فِرَاقُ حَبِيبٍ لَمْ يَبِينْ ، وَهُوَ بَائٍ ،
 وَمَا كُنْتُ أَخْشَى أَنْ تَكُونَ مَنِيَّتِي
 بِكَفِّكَ ، إِلَّا أَنْ مَنَ حَانَ حَائِنٌ ١

قال : فبكى ، والله ، حتى ظننتُ أن نفسَه قد فاضَتْ ، وقد
 رأيتُ دموعَه قد بَلَّتِ الرَمْلَ الذي بين يديه ، ثم قال : أحسنَ
 لَعَمْرُ اللهِ ، وأنا والله أشعرُ منه حيث أقول :

واذنيتني ، حتى إذا ما سَبَّبتني
 بقولٍ يُعِيلُ الْمُضْمَ سَهْلَ الْأَبَاطِحِ ٢
 تناءيت عني ، حينَ لا لي حيلة ٣ ،
 وخلقت ما خلقت بين الجوانح ٤

- وپروى : « وفادارتى ما غادرت... » - ثم سحّت له طية
فوثب يمدو خلفها حتى غاب عني وانصرفت .

وعُدْتُ من غديرِ فطليته فلم أجده ، وجاءت امرأة كانت تصنع له
طعامه إلى الطعام فوجدته بماله .

فلما كان في اليوم الثالث غدوتُ وجاء أهله معي فطلبناه يومنا
فلم نجده ، وعدونا في اليوم الرابع نستقري أثره حتى وجدناه في
وادي كثير الحجارة خشين ، وهو ميت بين تلك الحجارة ، فاحضن
أهله فقتلوه وكننوه ودفنوه .

--And one text has: You betrayed me with what...
Then some gazelles appeared on his right and he jumped
to run after them until he disappeared and I departed.

I returned the next day and sought him but found
him in his usual state.

On the third day I went and his folk came with me
and we sought him all day but found him not. So we
went early on the fourth day and followed his trail
until we found him in a wadi that had many rough rocks.
And he was dead among these rocks. And his folk took
him and washed him and put a shroud on him and buried
him.



